

MUSICAL FOUNTAIN

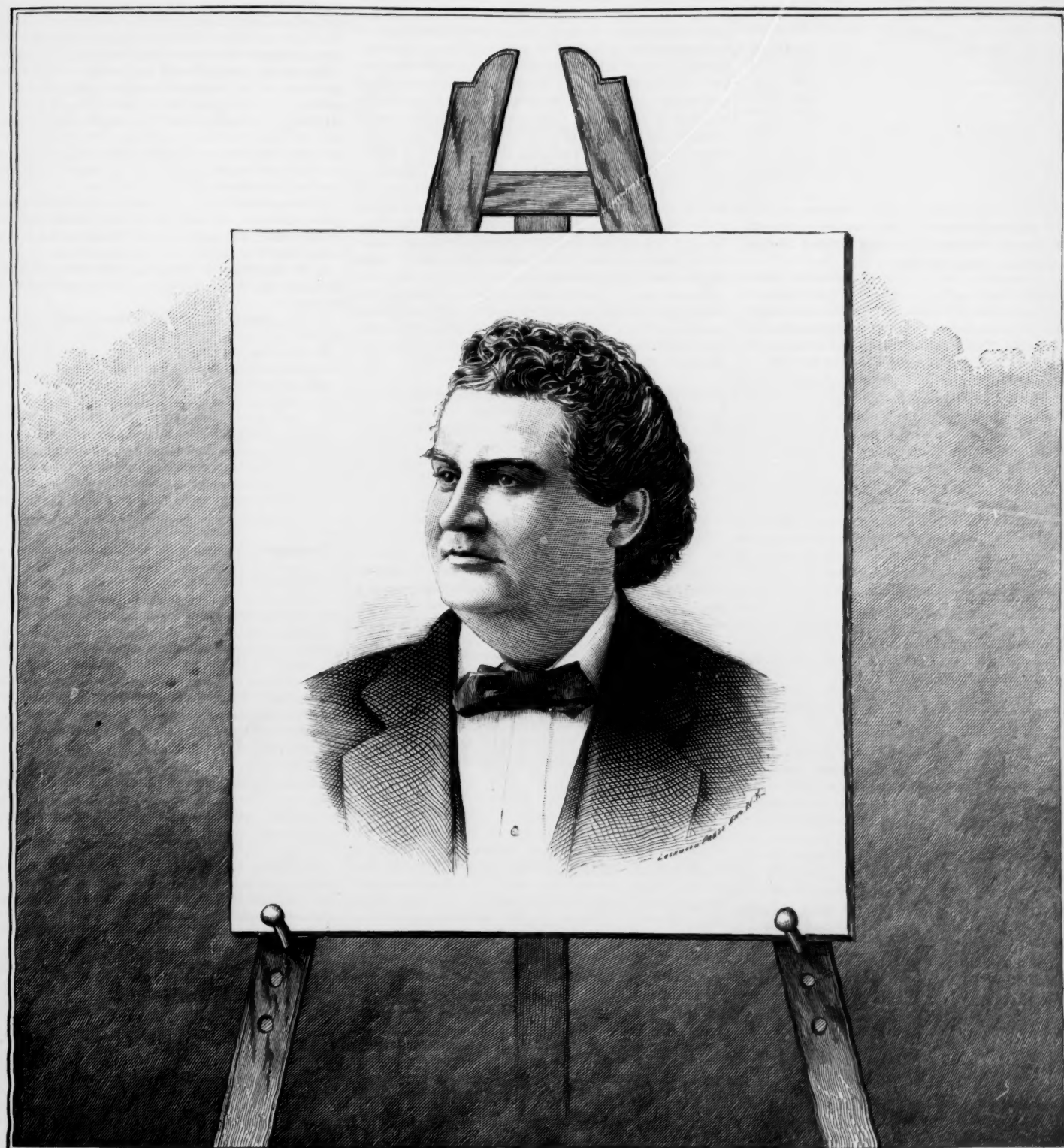
A WEEKLY JOURNAL

DEVOTED TO MUSIC AND THE MUSIC TRADES

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NEW YORK, WEDNESDAY, JULY 4, 1883.

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E. M. BOWMAN, PRESIDENT OF THE MUSIC TEACHERS' NATIONAL ASSOCIATION.

THE MUSICAL COURIER.

— A WEEKLY PAPER —

DEVOTED TO MUSIC AND THE MUSIC TRADES.

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The "Musical Courier" is the Only Weekly Musical Paper Published in the United States.
Office, 25 East 14th Street.

WITH this extra number, the first of a new volume, we enter upon the second half year of our ownership of THE MUSICAL COURIER. We cannot refrain on this occasion from looking back with pardonable pride on the results thus far achieved. Of the financial success of the paper, as shown in an ever increasing circulation among musicians and the best musical families all over the country, we do not need to speak, as this result, with the growing interest in the art, and consequently in matters connected with it, was to be foreseen. What we feel especially proud to mention, however, is the fact that THE MUSICAL COURIER has in this short space of time succeeded in becoming the standard musical paper, and, in fact, the only recognized authority in musical matters in this country. The foremost musicians and musical litterateurs have identified themselves with us to make the paper a success; artists look to it for impartial and able criticism, written by thorough and unbiased musicians, and last, but not least, students and persons generally interested in the art glean from it information and guidance in their studies and musical judgment. Thus, THE MUSICAL COURIER has become a household paper in many a home, and is awaited weekly with interest, and read with pleasure and advantage.

THE MUSIC TEACHERS' NATIONAL ASSOCIATION.

TODAY witnesses the opening of the seventh annual meeting of the Music Teachers' National Association at Providence, R. I. The event is one of great importance, even considered as a special manifestation of the interest that is now taken in the spread of broader views of music by those who "teach the young idea how to shoot;" but it will be admitted to be one of infinitely more moment if the future influence for good that the association will wield throughout the country as it continues to enlarge itself, and the scope of its work is seriously dwelt upon and completely grasped. The association has already become a power in the land, although its inception was modest enough to warrant those who were in opposition to such an organization in prophesying its future uselessness and speedy death. So far, its well-wishers have had but little cause to complain of its growth, notwithstanding that they would desire to see it advance in strength more rapidly.

At the Association's past yearly meetings, many live, important and useful matters have been ably discussed, to the great benefit of those who have attended them. And a point that should not be ignored altogether, is the profit derived from the fraternal reunions of those interested in the same work, whose opportunities to become acquainted with one another are few and far between.

A weighty question to be debated at the meeting that will be inaugurated to-day touches upon the desirability of extending to all branches of the musical profession the system of examination adopted by the London College of Organists. The discussion will be led by the president of the associa-

tion, E. M. Bowman, the well-known organist and musician of St. Louis. Our own views upon this matter are decidedly in its favor. Music is the only profession that anyone may enter without preliminary examination and the possession of a diploma. This should not be, as it gives a chance for every charlatan to style himself a "professor of music." Some talent and knowledge should be possessed by those who desire to become recognized music teachers, and hence the desirability of extending to all branches of the musical profession at least some system of examination, whether it be that adopted by the London College of Organists, or one to be framed and decided upon by the Music Teachers' National Association itself. In this way the musical profession would become purified, and its general status more elevated than it has previously been in this country. Until some such examination is demanded, the musical profession can never take rank with the medical, legal and other learned professions, and only when it does assume such rank can musicians hope to occupy their true social and artistic position.

There is a number of other matters which the association may help to practically settle in the future. Among them may be counted the help that should be extended by music teachers as a body to composers resident in this country, especially those who have written for the piano and the voice. No doubt, foreign music has to be given to a great extent by teachers to their scholars, but there can be no question that a far greater amount of music written in this country could be used if teachers cared to encourage their fellow musicians who labor in a different and special branch of the Divine art. By such encouragement a great impetus would be given to creative talent, and music publishers would be led to accept a larger number of native works than they have hitherto done, because the prospective profit would be surer and greater. This is a matter that has not yet received the attention of the Association, and which, we believe, is now brought to their notice for the first time; but it is not unlikely that, for a future meeting, some able teacher and member of the association will choose it as the subject of an essay or address.

More on various matters might be written, but space forbids further remarks here, and we conclude by heartily wishing that the Music Teachers' National Association may continue to thrive and may become a great power for good in the land.

COUNTRY teachers sometimes experience difficulty in selecting music for their scholars. Granting that within reasonable distance of the place wherein they reside is a fair-sized city that has a music store, still the stock of pieces kept on hand is not often very large or varied. It would seem to be advisable for them to communicate directly with the metropolitan music stores, or with some agency through which business might be satisfactorily and advantageously transacted. With plain instructions, every apparent obstacle to this method of doing business might be readily overcome. Bandmasters and directors of singing-classes might also avail themselves of the proposed plan. Has the Music Teachers' National Association ever given this subject attention?

THE variety and number of devices represented by artists in order to gain notoriety are marvelous. Some have stories started and circulated about almost fatal accidents having happened; others of having been robbed of all their precious jewels, or, on the contrary, of having been presented by some high potentate with fabulous brilliants, others still herald the inordinate homage which they have received in some out-of-the-way place, men having substituted themselves for carriage horses, while some, before making their debut, have recourse to the common trick of frequent indisposition, thus putting off their appearance until the last moment, in order to increase public interest in it. But all such devices eventually fail, if the artist does not come up to expectations; whereas, if genius is possessed, none of these cheap artifices are needed. Will Mr. Abbey start any such tales about the artists he has engaged for the new Metropolitan Opera House?

MUSIC as an accomplishment, in conjunction with a smattering of other utilitarian trades, has received some attention, judging from numerous advertisements put forth. What can be more suggestive than advertisements of the following kind: "Wanted an experienced gardener, who to his ability in this direction adds a fair knowledge of music. He will be required to sing in the village choir and to direct it in the organist's absence." And this: "Wanted a turnkey, who can play the organ enough to lead the Sunday prison services." And also the following: "Wanted a school teacher, who can play the harmonium as well as the cornet. He will be required, in addition to teaching his scholars the three R's, to play in the parish church and to teach and lead the village band. Stipend £25 (\$125) per year." Our readers must smile at these primitive announcements, but they are not infrequently met with, especially in English papers.

THE RACONTEUR.

THE charming daughters of American households are resting from their arduous musical tasks. They are enjoying the breezes of Long Beach, Newport and the Isle de Coney, after the winter's encounter with the intricacies of staff notation, and the invincible scales that will not down after many weary hours' practice.

Their deft fingers have stopped dallying with the ivories, or possibly celluloids, and wind themselves about the enticing soft-shell crab and the succulent Spring chicken killed in midsummer and smothered in the juices of a Rhode Island clambake.

Over fair shoulders no longer bends the imperious music teacher at the piano, alive to every imperfection, and terrible as an army with banners when a false note is unhappily struck.

This despot is relegated to the shades of Providence, while his pupil, if she play at all, evokes perfect strains of melody at home for the entertainment of that most appreciative of listeners, The Impressionable Young Man.

To his listening ear she plays as a seraph sings, and he has no words save of praise for her as she triumphantly finishes the last bar and turns around her smiling face for praise.

She is not disappointed, for her polite critic compares her to Essipoff, or Menter, if indeed he ever heard of them, and the dear young creature fondly wonders whether she has not very much improved in her playing since her exacting teacher went to Providence, or whether that individual has any music in his soul at all.

Her confidence and satisfaction lend vivacity to her manner and vigor to her style of playing as she dashes through the Mills Tarantelle and the Delta Kappa March like an Amazon in the chase, and when in a sentimental mood she wanders through the pleasing mazes of Chopin's Nocturne in G minor, or the Moonlight Sonata, she feels entirely adequate to that delicate and sympathetic interpretation which they require and under the stress of high emotion feels that she is mistress of her art.

This is certainly a remarkable condition of affairs to be caused by the hegira from town and country of the music teachers who are now exciting the quiet denizens of Providence, and they should hurry back to their charges before their power is gone.

But the Impressionable Young Man holds the key to the situation and will not be dislodged by ordinary measures from his vantage-ground.

He does not propose to meet his Waterloo now that he has met his fate.

The music teachers would better make the best of it, for they are absolutely helpless in the face of such tremendous odds.

And perhaps it is better that the pupils should enjoy a respite from searching criticism and close application to study, for a short spell at least, if only to allow their teachers a chance to bask in the sunshine and drink in the sea breezes of the great watering-places which they patronize and keep agoing—to some extent.

They will return to their work in the early fall, with such a keen zest for implanting musical information in the receptive young mind, that they will probably give away a whole quarter's knowledge in a lesson or two, and then wish they had not been so communicative.

This is one of the dangers that the Providence teachers must guard against.

The clambakes there are notorious for their stimulating effect upon the intellect, and that is why so many Rhode Island fishermen become presidents, senators, and statesmen generally.

The only safeguard is for these very estimable people to retain full confidence in themselves, their art, and THE MUSICAL COURIER, and they will survive the blandishments of bewildering bivalves, the coy Clicquot, the merry Mumm, and the ecstatic Extra Dry.

The Raconteur wishes them a jolly and instructive time and hopes they will get into harness again easily, prepared to clip their coupons at the end of a quarter with alacrity and eat their roly-poly pudding with avidity.

—Constantin Sternberg has skillfully orchestrated the whole of his friend Philip Scharwenka's "Wedding Music," which in the original is a series of highly interesting piano pieces for four hands.

—Charles Fradel, one of the oldest and best known of our local piano teachers, is hale and hearty as ever. He is good-natured and full of humor. He still composes diligently and the number of his published works reaches 400.

—The July number of the Boston Folio contains a reproduction of our picture of the late Matthew Arbuckle, but does not credit THE MUSICAL COURIER. It does not make much difference either way, but the petit larceny nevertheless remains indisputable.

—The usual concert took place at the Casino on Sunday evening before a small audience. The programme was good in most respects and was interpreted by the following artists: Miss Emma Juch, Miss Hattie Lewis, A. E. Stoddard and Mlle. Xonka de Ravasz. Miss Lewis was only fairly successful in the rendering of her selections, while Mr. Stoddard sang unequally in different pieces. Miss Juch and Mlle. Ravasz carried off the honors of the evening, and were warmly applauded for their efforts. The orchestra, under Rudolph Aronson's direction, played quite well. Two new waltzes were heard for the first time, one from Millöcker's "Bettelstudent" and Waldteufel's "L'Etudiantina." The promenade concerts after the opera performances will likely begin on Saturday evening of the present week.

HISTORY

-OF THE-

MUSIC TEACHERS'

National Association.

TO Mr. Theodore Presser belongs the honor of the origin of the Music Teachers' National Association. Mr. Presser was, in 1876, Professor of Music at the Female College, Delaware, Ohio.

Believing that by comparison of ideas, mutual acquaintance, and discussions of the various phases of musical art, much was to be gained by professional musicians, and the status of musicians elevated in social relations, Mr. Presser set about bringing together as many musicians as possible from the different parts of the country.

The first meeting was appointed to be held at Delaware, Ohio, Christmas week, 1876.

The "List of Members" given in the published "Report" of that meeting, mentions sixty-nine names, among which we find Dr. Eben Tourjee, president; Carl Merz, Dr. George F. Root, Frederick W. Root, C. B. Cady, W. S. B. Mathews, and F. B. Rice. The essays presented at the Delaware meeting show that the affair was experimental, and the "Query Box" and discussions are strongly suggestive of "convention" business. But this first meeting seems to have afforded a pleasant time to those present, and was the beginning of the M. T. N. A. as it exists to-day.

By some strange freak of shortsightedness, the second meeting was appointed to be held at Fair Point, Chautauqua Lake, N. Y., July 2, 3 and 4, 1878. Fair Point is a sylvan summer resort where, every August, crowds of people go to have a good time under the auspices of Sunday-school people. There is no resident population there, and during eleven months of the year Fair Point is or was a "howling wilderness."

Mr. Presser did all the work for the Fair Point meeting; and by sending out circulars and writing letters, secured for the second annual meeting of M. T. N. A. an attendance of about thirty people!

President Tourjee was in Europe, and had given no attention to the meeting. Neither Merz, Dr. Root, Cady F. W. Root or Mathews were present. But Theo. Presser was there, full of faith in the future of his ideal society. F. B. Rice (of Oberlin, Ohio), J. H. Van Cleave (Cincinnati Commercial), N. Coe Stewart, C. W. Sykes, R. de Roode and John Howard (New York) were also there.

These names are given because they are to be found on reports of all subsequent meetings. The three days passed at Fair Point are memorable for the incessant and violent thunder-showers that raged during our meeting.

But we had a rousing good time at Fair Point—in a very mild way. Mr. W. H. Sherwood, the eminent pianist, was with us, and gave a piano recital on the very worst piano an artist ever touched! Mr. F. B. Rice and Mr. Chamberlin (Philadelphia) sang for us, and our social pleasures were delightful.

Mr. R. de Roode, of Lexington, Ky., was elected president, and the third annual meeting appointed to be held at Cincinnati, Ohio, July 1, 2 and 3, 1879.

Mr. de Roode took upon himself the work of getting up the Cincinnati meeting with such assistance as the vice-presidents in five States could give him. No man could have worked more diligently than did Mr. de Roode. For some unknown reason, though, the Cincinnati musicians gave no support to our meeting excepting Mr. Arthur Mees and Mr. —, two of the best men connected with the Music College, who honored themselves and the Music Teachers' National Association by entering heartily into the work of the session. Kotschmar, of Portland, Me.; Irving Emerson, Hartford, Conn.; Kaffenberger and Sykes, of Buffalo, N. Y.; Merz, Rice and Stewart, of Ohio; Dr. Seiler, Philadelphia; Tannenbaum, Atlanta, Ga.; Bowman, St. Louis, Mo., and others were present. Mr. W. H. Sherwood and Mme. Eugenia de Roode Rice gave piano recitals, assisted by Miss Cranch; Mr. George L. Whiting gave an organ recital at Music Hall, and Thomas's orchestra played every night—and oh, such glorious moonlight evenings as they were!—at Highland House. Altogether, the Cincinnati meeting was a success, though the absence of local interest was certainly very odd.

Mr. F. B. Rice, of Oberlin, Ohio, was elected president. The Cincinnati meeting proved that the Music Teachers' National Association was *in extremis*, and if it were to live, something must be done to give it increased power.

Notwithstanding a vehement protest from the Buffalo delegation, the fourth meeting was appointed to be held in Buffalo, N. Y., June 29 and 30, and July 1, 1880.

Upon the writer of this article was laid the task of working up that meeting. The mantle of Mr. Presser's faith (?) in the Music Teachers' National Association having fallen upon his shoulders, the aforesaid scribe determined upon one grand effort. Two thousand circulars were issued—sent to every part of the country; hundreds of letters were written, begging, pleading, urging men to come to the meeting. Local musicians were given tickets to sell, and the committee hawked tickets all about the city; the local press was asked to assist, and gave unlimited space with great generosity; artists were engaged, and local musicians volunteered; in fact, the fourth annual meeting of the Music Teachers' National Association was made the summer's event in Buffalo. As the time for the meeting approached, the soul of the committee waxed heavy.

First—Would anybody come? And if not, how should the committee ever again face the people of the city?

Second, if anybody came and ignored them—what then? Kind heaven spare us another such week as that previous to the Buffalo meeting!

But the musicians came in large numbers; the sessions were well attended by citizens, and the recitals drew crowds; the papers read, and the discussions won the applause of people and press; and, to crown all, a magnificent reception given the M. T. N. A. delegates, and attended by about four hundred of Buffalo's best citizens, by F. W. Root, Esq., a wealthy citizen, gave a brilliant close to a meeting that was in every respect a perfect success.

Alfred Pease and W. H. Sherwood gave piano recitals; Eugene Thayer and William Kaffenberger (Buffalo) gave organ recitals; prominent vocalists and choirs gave their services; the weather was perfect, and the Buffalo meeting more than filled expectations.

Mr. F. B. Rice was re-elected president, and the fifth meeting appointed to be held at Albany, N. Y., July 5, 6 and 7, 1881.

Edgar S. Werner, Esq., editor of *The Voice*, Albany, made preparations for the Albany meeting. All that had been done at Buffalo was repeated at Albany. A second great success followed. Dr. Ritter, Arthur Mees, Louis Maas, W. H. Sherwood, S. G. Pratt, A. R. Parsons, Messrs. Hanchett, Van Cleave, F. W. Root, Bonner and Stanley (Providence), Kotschmar, Emery, Eugene Thayer, and many other well known men, were present.

The sessions were well attended, and the musical entertainments drew large audiences. The meeting was held in the midst of the excitement over Garfield's assassination, and with Conkling's return to the United States Senate, the local event of absorbing interest.

Mr. Arthur Mees, of Cincinnati, was elected president, and the sixth annual meeting appointed to be held at Chicago, July 5, 6 and 7, 1882.

The Chicago meeting was undoubtedly the most brilliant of the gatherings of the M. T. N. A.

The wide-spread popularity of Mr. Arthur Mees, fresh from his brilliant work in connection with the Cincinnati Music Festival, enabled the Executive Committee to secure a larger number of prominent musicians for both the literary and musical features of the programmes than had been secured for any previous meeting. Messrs. E. Clarence Eddy, George E. Whiting, W. H. Sherwood, Mlle. Ravasz, Messrs. Schneider and Mees, Wild, Loebach, Miss Harris, and a great array of local talent, made the musical performances very brilliant; and the essays of Mr. E. M. Bowman, John Howard, and others excited the greatest attention, and gave rise to discussions that were at times of exceedingly great interest. It is impossible to imagine a better meeting than that held at Chicago.

Mr. E. M. Bowman, of St. Louis, Mo., was elected president, and the seventh annual meeting appointed to be held at Providence, R. I., July 4, 5 and 6, 1883.

A brilliant and attractive programme has been made for this year's meeting. The essayists are to be Mr. C. B. Cady, of Ann Arbor (Michigan University); Messrs. C. L. Capen, S. B. Whitney, Carlyle Petersilea Calixa Lavalle, of Boston; Messrs. Eugene Thayer and Otto Floersheim, of New York; Messrs. H. E. Holt and S. W. Mason, of Boston (on Public School Music); Dr. Larkins Dutton (Master Boston Normal School); G. M. North, St. Louis; Dr. P. H. Cronin and Mr. C. W. Sykes, Chicago; Mr. W. H. Daniell, Boston; Mr. Hanchett (a contributor to the *New York Tribune*); Mr. George W. Haselwood, Providence; and Mr. John Howard, New York. The topics chosen cover a great range of musical questions, and will lead to interesting discussions.

The musical programmes will be filled by Messrs. Eugene Thayer, S. N. Penfield, Benj. Cutter, Dr. Louis Maas, Otto Bendix, Jules Jordan, and Mr. J. C. D. Parker (with cello and violin, to be determined), will play the Beethoven Trio, op. 70, No. 2.

The meeting will close with a grand Rhode Island clam-bake at some point on the ocean shore.

The attendance is expected to be very large.

So far in the history of M. T. N. A. nothing has occurred to mar the pleasure of all who have attended the meetings. Mutual acquaintance among musicians of widely separated parts of the country has resulted with happiest results, till now the annual meeting of those who otherwise would have remained strangers, is looked forward to with interest and delight.

Mr. Presser has inaugurated a society that will be a lasting honor to his name. Hoping every musician who reads this article will feel it his duty to join our now thoroughly organized society, I am one of the heartiest supporters of M. T. N. A.

Respectfully, &c., yours truly,

CHAS. W. SYKES, Chicago, Ill.

PRESIDENT BOWMAN'S AUTOBIOGRAPHY.

St. Louis, Mo., June 19.

Editors of *The Musical Courier*:

I HAVE the honor to thank you most cordially for the compliment expressed in your favor of a recent date.

To be asked for the loan of one's shadow to grace the title-page of so able and popular a journal as *THE MUSICAL COURIER* is an honor not to be declined or lightly regarded, but the desire to avoid the usual charge of writing an egotistography compels me to beg you to excuse me from furnishing the material for, or the "copy" of, the "exhaustive" biography which you are kind enough to ask for. I shall be happy, however, to furnish you with the required photo, together with the simple facts of birth, education, &c.

I have, however, some theories ("notions," perhaps, you would call them) in regard to the musical services of the church, congregational singing and church organ-playing, which I am trying to work out at the Second Baptist Church in this city. If you think they would interest your readers I can refer you, by permission, to the pastor, Rev. Dr. W. W. Boyd.

He will doubtless give you a more impartial opinion than I could myself, and he understands my plan of action fully as well, and enters into my share of the church services with a heartiness of co-operation which I profoundly appreciate, and which I earnestly believe ought to be imitated by every pastor in the land.

Referring now to my personal data, I will say that I "discovered America" on July 18, 1848, at the family homestead, near the little village of Barnard, Windsor County, Vermont. My immediate family consists of my parents, Joseph and Asenath Bowman, and two older brothers, Joseph and George, all of whom are still living, except my father, who died in 1875. Both generations learned to read music at Moses Cheney's singing school, at the village. At ten years of age I was sent away to attend school at the Academy, Ludlow, Vt., and there received my first piano lessons from Miss Ella Sparhawk.

The following autumn the family removed to Canton, Northern New York, where I studied the piano with Miss Anna Brown, and afterward the piano, organ and harmony with A. G. Faville, attending school at the Academy, and finally at St. Lawrence University. In 1863 we moved to Minneapolis where, shortly afterward, over ambitious, I began my professional life as a teacher and player (ought to have been studying!). The winter of 1868-7 was spent in your city studying the piano with Dr. William Mason, and organ and theory with John P. Morgan. During this time also I presided at, or at least sat in front of, the large organ in Old Trinity.

Late in 1867 I located in St. Louis; in 1870, married Miss Mary E. Jones, and, together with my wife, spent the years 1872-4 in Europe. The greater part of this time was passed in Berlin studying the piano with Franz Bendel, the organ with August Haupt and Edouard Rohde, and theory, composition, &c., with C. F. Weitzman. The remainder of the time was spent in Paris studying the organ with Edouard Batiste, or in travel through Great Britain and on the Continent, of which I have very many pleasant reminiscences of distinguished persons and places, among them of Liszt, Wagner, Joachim and many others.

In 1874 we returned to St. Louis, where I have since devoted myself to study, teaching, church and other public work, and to the preparation for the press of Weitzman's *System of Harmony*, &c., which is not a translation, as many persist in calling it, but an original work in the sense of my having prepared it from notes taken during my lessons with Weitzman.

In 1881, accompanied by my wife and only child, Bessie, I visited Europe again for the purposes of study and travel. The study consisted of a brief visit to Guilmant, of Paris, a review of old work with Haupt, at Berlin, and a few weeks' work in London with Professor Macfarren, Dr. Bridge, of Westminster Abbey, and E. H. Turpin, of St. George's, Bloomsburg. While in London I became, at Dr. Bridge's solicitation, a candidate for and gained the initiatory degree, "Associate of the College of Organists" (A. C. O.), and last year at Chicago I was honored by being elected to the Presidency of the Music Teachers' National Association.

Thanking you again for your courtesies, and wishing you and your journal a long life of prosperity and usefulness, I have the honor to remain yours truly,

E. M. BOWMAN.

Mr. Bowman having modestly declined to furnish us with a sketch of his personal history, the Rev. Dr. Boyd, pastor of the church in which Mr. Bowman is the organist and musical conductor, has kindly responded to our request for further information by writing the following warmly commendatory letter:

THE REV. DR. BOYD'S TRIBUTE TO PRESIDENT BOWMAN.

St. Louis, Mo., June 18.

Editors *Musical Courier*:

IT affords me the greatest pleasure to speak of Mr. E. M. Bowman's relations to the Second Baptist Church and congregation of St. Louis. He became our musical director and organist in January, 1879, and what he has accomplished in so short a period seems almost a miracle.

First—He has brought together and developed the best quartet choir in the city, and that, too, in a congregation whose traditions and sympathies were not altogether in favor of "hired singers."

Second—He has presented each Sunday a harmonious and

unique musical service, every part of which reflects, illustrates, emphasizes and enforces the main thought of the sermon; so that from the first note of the prelude to the last note of the postlude, the service is climactic and strong.

Third—He has spent a half hour at each session of the Sunday School, presiding at the piano and giving general instruction; so that not only has the singing of the school vastly improved, but also a chorus of more than 400 trained voices is now ready at short notice to unite in the songs of the sanctuary. Thus in the "Service of Song" we have processional and antiphonal music of the highest order.

Fourth—He has been present almost every Wednesday evening to lead the praises of our devotional service; and occupying time either before or after the service in training the people in the art of musical expression, by freely criticizing their faults and commending their excellencies, he has brought the congregation under his control, so that, in the sanctuary on Sunday, the whole assembly seems to be under the power of his touch; for he has but to indicate on the organ in the prelude to each verse how it should be sung, and the great congregation, as if one voice, responds. Thus by his work in the Sunday School and in the weekly service, he has solved the problem of good congregational singing in the church.

Fifth—He has not been merely the interpreter of the great masters of song, but has enriched our service from time to time with compositions of his own—as, for instance, in our recent Semi-Centennial Celebration, by a magnificent anthem, which sublimely expressed the varied history of our church, from its day of small things to its present influential position.

From this brief and superficial summary of his labors among us, you will see how much he has done for us, and how greatly we are indebted to him. A man of simple, genuine instincts, of commanding presence, of pure Christian principle, of unsullied reputation, and of lofty aims, we thank God for him. We bless the Creator who put into so noble a creature such profound genius with the willing spirit that consecrates all its best powers to the good of man and the glory of God. And when the books are opened, and the results of the work attempted to be done for Christ and humanity by our church and congregation is revealed, I am sure that to no one among us will the plaudit—"Well done, good and faithful servant!"—be sooner or more heartily addressed than to him. I am, with great respect, sincerely yours,

W. W. BOYD,

Pastor Second Baptist Church.

PRESIDENT BOWMAN'S ADDRESS

TO THE

Music Teachers' National Association.

Delivered July 4, 1883, at the Seventh Annual Meeting, held at the State Normal School, Benefit Street, Providence, R. I.

LADIES AND GENTLEMEN OF THE MUSIC TEACHERS' NATIONAL ASSOCIATION:

THE primary object, aim and purpose of this Association, as I understand it, is the elevation of the educational wing of the musical profession. But its work cannot stop there; its benefits cannot be restricted to the teachers of music, solely; they must inevitably extend to the whole profession alike, the artist as well as the teacher, and, after that, to the entire musical public. It could not be otherwise; we meet here to gain information on the methods by which we may train the vocalists and players of the future. Those of to-day owe their success largely to their teachers in the past, and those of the future will, in like manner, be indebted to us of the present. Improvement, then, is the loadstone which has drawn us together to-day from all parts of the land—from the North, from the South, and from the far distant West. Now, there are several particulars in which we may and ought to seek to ameliorate our condition, but there are two essential points concerning which I desire to address you more in detail.

First.—The relation of musicians, as a class, to the public; what shall we do to command a higher rank among men?

Second.—The relation of the professional to the amateur teacher; how shall we dignify the one and disbar the other?

Public opinion, in this country at least, does not rank musicians, as a class, on an equality with editors, theologians, merchants, lawyers, doctors or school teachers. Why is this? Is there a compensatory law with whose rulings we shall be entirely satisfied by and by? Is it that providence intended that musicians should be lowest on earth and highest in heaven? Holy writ says of our future, "The singers and players on instruments shall be there," and music is the only art which appears to have any guarantee of immortality. Music is above human language; it is above the human element in logic or philosophy, science or theology. You cannot describe it more than to say that it is the most exalted expression of the soul, the language of the soul, and thus possibly the language of heaven. Therefore, if God has bestowed upon us the power to exercise this divine gift during time as well as

eternity, has he not given to us the five talents and to the others the two and ones? And, wherever in the scale of society public opinion may rank us, may we not complacently consider that we possess the germ of powers, as far superior to the groveling gabble of tradesmen, or the tinkling twaddle of purely earthly professions, as is the soaring of the eagle to the burrowing of a mole?

This is high ground to assume, you say; but ponder over it at your leisure and see if it is not warranted. That musicians should be immoral, intemperate, unreliable, irreligious, speaking the language of the devil as well as that of heaven, is all the more shameful because of their heaven-born gifts.

But to return to our original question. Why does not the musical profession take a higher rank? In my opinion, it is because there are too many dabblers in it; too many incompetents and unrelies; too many who are giving lessons (?) for a little pocket-money or to piece out an income; too many of these and too few broadly educated, thoroughly prepared, earnest workers; too few up and down reliable men and women, in the full sense of the words. It is not the fault of the art, but of those who practise it. Now, what shall be done to secure a betterment of this state of affairs?

First of all, let us be trust-worthy men and women. Let us so conduct ourselves that we may be something in the community besides musicians. Let us act in a manner becoming the high order or gift bestowed upon us by the Creator.

Second—Let us endeavor to obtain for ourselves and encourage our pupils to obtain the solid foundation of a liberal education. Let us not only be something besides musicians, but let us know something besides music. Let us keep abreast of the age, not only in all branches of art, but also in science, literature, commerce and politics. Let us so fortify ourselves in general knowledge that we could, if we chose to, pass a day or a week with a stranger without disclosing to him that we were musicians.

Third—On a foundation of true manhood and a liberal education, let us rear a shaft whose height and fineness shall represent our concentration of energy and talent into one department of our art. Into that one department let us put all our energies and abilities. Let us draw upon the other departments only so far as shall broaden and strengthen our foundation and aid us in the elevation of the shaft proper. In more direct language, if our talent inclines us to voice teaching, let us concentrate on that and abandon the other departments. If it is to pianoforte instruction, centralize on that and leave voice teaching to someone else; and so on with each distinct branch of the profession, so far as is possible and consistent with our business location. In these days of great attainments, it is hopelessly absurd to aim to be great in more than one thing; but, as a "continual dropping will wear away a stone," so concentration will enable us to attain greater skill in the particular branch selected, and we shall thereby correspondingly elevate the standard of our profession.

Fourth—Let us as teachers preserve, even to the furthest possible limit of old age, our powers as executants. I have little or no sympathy with the teacher who is always "so busy that it is impossible to practise." His pupils ask him to show them how the lesson should sound; they wish an ideal toward which to work, and rightly so, too, if they are pupils worth trying to instruct; and he puts them off with this threadbare excuse. The real reason, in an overwhelming majority of cases, is laziness or incompetency.

"What am I to do if I haven't time to practise?" queries the offending teacher. "I can't make time, can I?" No, but you can gain it by a very simple and infallible means, viz., advance your prices for lessons. If you have been charging the exorbitant sum of fifty cents a lesson, raise it to seventy-five; if seventy-five, advance it to a dollar; and so on increasing your price just enough to thin out the stingiest patrons and not enough to frighten away the others. Thus, without loss of income, will you gain the needed time for practice, and, if you choose, the gratuitous instruction of one or two of the talented poor, and be enabled, by example as well as precept, to place before your pupils that ideal toward which you are trying to lead them if you are doing honest, artistic work.

You will soon find that your increased skill as a teacher will begin to fill up your class again, but another advance in prices will restore the desired equilibrium. "Repeat the dose as often as necessary," and in ten years, if not long before that, you will realize growth in two very desirable particulars, viz.: Ability and income. With greater ability will come increased self-respect and a larger enjoyment of your art, and if anything besides merit will elevate you to a higher rank among men, it is an increasing income. It is well to look the facts squarely in the face. Mankind is composed of two parties—one, a minority, estimating a man by his brain-power; the other, a majority, by his bond-power. The deduction is a simple one—increase both brain and bond power, and you will rise in the estimation of both parties.

Fifth—By social intercourse with musicians, by studious attention to their performances, ideas and experiences, and even by occasional study with some other teacher who has reached a higher plane than ourselves, or who has enjoyed a wider experience than we have, let us endeavor to build ourselves up to the highest attainment possible to our gifts and physical endurance. Pertinent to this thought, I was much impressed recently with the testimony of a gentleman some years my senior and well known to some of us as a man of merit and distinction. He said to me, "I spend a few weeks in Boston or New York nearly every winter studying with some of the best teachers, listening to the best music and mingling with the leaders in the profession, and it pays me many times over, both in dollars and in satisfaction." To my

own knowledge, this gentleman, within the last ten years, has worked his way up from an amateurish vocalist and teacher in a small Western town, where his income was correspondingly small, to a leading position in a place of over 150,000 population, where he has all that he can attend to at \$3 an hour. He has accumulated a nice little property, has supported a moderately large family entirely from his professional income, and yet is never too busy, too poor or too grasping to take time and money for study to keep up with the most advanced ideas concerning his art.

His patrons and friends are aware that this is his custom, and their devotion and dollars are poured out upon him with generous heart and hand. He is naturally a member of this association, for having had sense enough to discern that if it were profitable to counsel with a few teachers, it would be all the more beneficial to come into contact and interchange of thought and experience with such a body of teachers as compose the Music Teachers' National Association.

To such individuals as these this association is of great assistance. They, at least, believe that it has a higher mission than the furnishing of an escape-valve for redundant rhetoric or the indorsement of some piano manufacturer. They believe, with our founders, that there is always a still better way of reaching results in our work as teachers and artists, and that a congress of the best minds for the express purpose of discussing the merits and demerits of the different existent methods as likely to discover and develop a continually better way.

Here is a plane upon which we meet for the time being as equals, just as do our medical, legal, scientific or political brethren. Not that by so meeting we become *de facto* equals or all of us veritable Beethovens or Wagners, any more than in kindred conventions all would become Harveys, Websters, Agassizes or Jeffersons; and, on the other hand, not that by so meeting we become any the less the apostolic successors of Beethoven or Wagner. But here we can meet on an honorable equality, and in a manly, courteous manner consider our differences of theory and practice to the profit of the strongest as well as the weakest. I say honorable equality, because the aggregate intelligence of such a body elevates us, one and all, to a higher plane than that occupied by any individual. If any teacher in the land has wrought out a new way, he ought to consider it a privilege to bring us the news thereof and show us the new-found flame. That would be a barren meeting, indeed, from which he could not take away more than he brought; and in any event, his light would be none the less for having kindled the torch of his neighbor.

The answer to our first question, then: "What shall we do to command a higher rank among men?" may be found, I think, in the maintenance of a profound respect for our art; in the cultivation of a high moral character; in the acquirement of a liberal foundational education, followed by concentration of effort upon a special branch; in the highest possible cultivation and most protracted preservation of our executive powers, and in the amassment of sufficient property to make us independent of the caprices or charities of mankind.

THE RELATION OF THE PROFESSIONAL TO THE AMATEUR TEACHER.

One of the great reforms which I hope to see brought about through the influence of this organization is to be discussed as one of the special topics. I refer to the question: "Is it desirable to extend to all branches of the musical profession the system of examinations adopted by the London College of Organists?" Or, in other words, "Ought the teacher of music to be certificated?"

As I have a good deal in my mind which presses forward for utterance concerning this topic, and as the executive committee desire me to introduce that discussion with a description of what the system of examinations pursued by the College of Organists consists, I ask your permission to introduce at this point my platform and argument respecting such a movement.

This question finds me unhesitatingly on the affirmative side, and for two important reasons, viz.:

1. To protect the public from incompetent teachers.
2. To protect the teachers who have made adequate preparation.

In substantiating the first reason the public will certainly agree with me that it has a right to ask for a correspondent exchange of values, so much competent teaching for so much money.

The law protects the people from fraud through obtaining money on false pretenses. It is legally necessary that a merchant shall represent his goods at their approximate value. Thus, a crystal could not be sold as a real diamond without instituting at once a cause for legal redress. And every day there are instances of voluntary redress on the part of merchants from pure self-interest, when goods, though not misrepresented, have not proven reasonably satisfactory to their customers. The public largely protects itself from imposition in ordinary barter, because it possesses some knowledge of goods, and there is, therefore, a mutual understanding between buyers and sellers which demands a "for value received."

Now, when we come to matters in which the public is not supposed to be so well versed or so well able to take care of itself, the law steps in with firmer hand and more clearly draws the line. It says to the banker, to the underwriter, to any corporation asking the money confidence of the public: You shall, in one form or other, deposit collateral security to guard against loss to your patrons. It says to the government servant, municipal, State or national, who is to handle the public funds: You shall give bonds of security against loss through your incompetency or dishonesty. It says to the would-be lawyer: You shall pass an examination

(Continued on page 6.)

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New York, April 16th 1883

Messrs. Haines Bros.

Dear Sirs

The upright grand piano
which you placed in our hotel
car "Marble" in November 1881
has been in almost constant use
since that time — It has
traveled thirty two thousand
four hundred and fifty five miles
has been tuned but once and is
today in excellent tune and tone.

The car has been occupied in
the mean time by Mme. Adelina
Patti, Mr. Edwin Booth, two pleasure
parties and Mme. Christine Nilsson.

Yours very truly
W. H. Shuey Gen. Agt.
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(Continued from page 4.)

before the faculty of a law school or an accredited judge or a committee of lawyers, to assure the public that you understand the law and will not, therefore, impose upon your patrons or intrude ignorance upon the time of the court. It says to the medical student: You shall pass an examination, conducted by the faculty of a recognized medical school, in order that the public may be assured of your competency to cure (or kill) in the most approved manner. Custom, if not law, says to the would-be public school teacher: You shall pass a suitable examination before the Board or the School Committee, to satisfy them, the servants of the public, that you are competent to discharge the duties of a teacher. And each religious sect requires its aspirant pastors and teachers to pass an examination before a council or assembly, instituted for the purpose of inquiring into the soundness of their doctrines, and thereby to guard against heterodox teaching. But where and how is the line drawn between competent and incompetent teachers of music? And is there any common subject about which the public is less capable of judging for itself than this? Of course, the public has a right to swindle itself if it chooses to—the same right that a pagan has to mutilate himself in deference to stone gods. But none of us have any doubt but that the public would gladly avail itself of some standard by which to judge of the fitness of some contemplated teacher. How often do we hear people say of some new candidate for public favor, whose success for one reason or other they desire, "Oh, he studied with such and such a teacher;" or, "He is a graduate of such and such a conservatory;" or, "He is (that Alpha and Omega of all things) a pupil of Liszt." What do these remarks imply? Simply that the fact of his having studied with reputable masters is something of a guarantee as to his fitness for the profession of teaching, or, in other words, he is by so much a certificated teacher.

Now, I wish that great teachers always turned out great disciples. But they do not. There are some "pupils of Liszt" who are not really great; and, on the other hand, there are pupils of relatively obscure teachers who are in every way competent to enter the field as instructors. How shall this difference be equitably adjusted? It will be a measure of grave difficulty, no doubt, and would probably require many years of persistent effort to make it thorough and effective, but that some method will be devised sooner or later of authenticating the prior claims to public patronage of competent teachers as against the incompetent, many, perhaps all of us, are well satisfied.

Now, should not the Music Teachers' National Association inaugurate this movement? Is not such a movement of paramount importance to the well-being of the whole profession?

When a person is plainly endowed with musical talent and has devoted years of laborious study, at great expense, to a preparation for the profession of music, and is in every way worthy of patronage, ought there not to be some way of giving that individual an immediate standing in any community where he might locate, some way, or saying to that community: "Here is a person who is thoroughly qualified for the profession of a teacher. You need not fear to engage him. You need not wait until Mrs. Brown has employed him a year or two, and she chooses to recommend him to Mrs. Smith, and she to Mrs. Jones, and so on until all these 'most wise' judges have delivered their fiat; you need not wait for this, for his qualities have already been favorably passed upon by the

NATIONAL COLLEGE OF TEACHERS."

Would not such an indorsement be a veritable boon to both teacher and public? Besides this, would not the attainment of a certificate of competency from a recognized official authority be a goal or mark of eminence which would call forth greater effort on the part of our young musicians in their desire to reach the required degree of excellence, and thus elevate and dignify the standard of our profession?

Would not the conferment of such certificates draw the line where it should be between the professional and the amateur teacher?—between those who follow music earnestly and worthily and those who are simply dabbling in it for a little pin-money or until they can do better in something else. And is not this dabbling of the amateur, in the large majority of instances, the very factor which, more than anything else, tends to keep the price for instruction down to the miserable pittance it is?

Will you pause a moment and compare the natural endowments and preparation of a competent teacher of music with those of a physician or lawyer, and then compare the fees? And will you not then say with me that comparisons are indeed odious? My doctor (thank Heaven! I do not need him often) boasts that he makes thirty calls a day, at \$2 to \$3 each, besides his office calls at \$1 each—\$75 to \$100 a day for work which, I may declare without egotism, is in no sense superior to mine, either in brains, preparation or effort. Such a maladjustment of affairs needs to be turned and overturned until the musician as well as the physician can afford to live in a stone-front house and ride in a two-horse carriage. How would it sound, friends, to read in the newspapers of four or five teachers of music having presented bills of from \$5,000 to \$25,000 each for two months professional services, and especially when they had manifested as little definite knowledge in the case as did the attendants of our late lamented President? If you ask what remedy I would suggest I would reply, that the course which presents itself as most feasible to me is the incorporation of a

NATIONAL COLLEGE OF TEACHERS.

This college, suitably officered, should have a vocal and instrumental board of examiners in every State in the Union. This board should consist of at least three examiners for each depart-

ment contemplated in the composition of the college, and their duties would be to examine all applicants for teachers' certificates. The candidates having passed a successful examination, this college, duly empowered by law, should confer upon him or her a teacher's degree, as for example:

ASSOCIATE OF THE NATIONAL COLLEGE OF TEACHERS."

This would be abbreviated, after the manner of other degrees, by the letters "A. C. T."

These examinations should take place at stated periods, and at least once a year. In the case of a State of large area, like New York or Texas, it might be necessary to appoint two or more examining boards at the most accessible points. There ought to be music teachers' State associations all over the Union, as there are now in some States, in addition to this national association, and then the State board or boards of examination should meet in connection with and constitute a part of the working machinery of the State Association.

Then, in connection with the national association, there should be organized a board of examiners empowered to conduct an examination requiring greater ability and experience to pass successfully than would be necessary on the part of candidates for the associateship degree. The title of this higher degree might be

FELLOW OF THE NATIONAL COLLEGE OF TEACHERS,

with the abbreviation, "F. C. T."

The examination for both these degrees should be conducted on the plan adopted by the London College of Organists—viz., partly written and partly demonstrative. The candidate, as at the College of Organists, should remain strictly incognito to the Board, so that the examination should be entirely impartial, and the degree, if won at all, won on the basis of merit. The examination should cover work not only in the direct practice of teaching the branch selected, but also, to a certain extent, in the theory and history of music, science of acoustics and general musical information, the difference in the degrees of Associate and Fellow being made to express a difference in the scope of the examination and not a distinction in the character thereof. While there would be no special necessity of this superior degree of Fellow, its office of stimulating effort to press onward to still higher attainments than would be called for by the associateship degree would certainly result in a corresponding elevation of the professional standard. Thus, the examination for associateship should cover all necessary qualifications for an entrance upon the practice of teaching, while that for fellowship should be exacting enough to express advanced attainments in the selected branch, and form, indeed, an honor to be coveted by the ablest musicians. The degree of Fellow would constitute the honor *par excellence* of the National College of Teachers, and the Board of Examiners should be empowered, at their discretion, to waive examination and confer the degree of Honorary Fellow upon such teachers as may have already proven, by long and distinguished services to the profession, that they merit such a distinction. In all other cases, it might be considered desirable that the degree of Associate should be acquired by all prior to that of Fellow; or, in other words, to become eligible to the degree of Fellow, one should first become an Associate.

This is now the practice at the London College of Organists, a by-law to that effect having been adopted in 1881, and it has already proven a salutary measure in causing increased respect for the degree of Associate. To cover a proper remuneration to members of the Board of Examiners and the attendant expenses of the examination, there should be collected from each candidate in advance a matriculation fee of perhaps \$10 or \$15. This fee should be understood as compensation for the examiners and their necessary expenses, and in no sense as payment for the degree; or, in other words, the fee should be paid whether the degree is gained or not. The candidate should run his own risk. In this way there will be no cause whatever to assert that the degrees are purchasable. It would be the function of the National Board of Examiners, or a committee appointed for the purpose by the National Association, as might be deemed most expedient, to prepare a fresh examination paper for each session of the different State boards, based of course upon the same general principles, but composed of fresh matter from year to year. If the same formula were used at successive sessions, ambitious but unscrupulous candidates might be tempted to coach up on the matter contained in that one paper and thus come before the board not as perfectly prepared for the work as would be contemplated in a thorough, impartial examination. No effort should be spared to surround the entire proceedings with such safeguards as would merit and command from the profession, and especially from the public at large, the highest degree of confidence. In this way, and in this way only, could the dignity and usefulness of such an institution be established or maintained.

In conclusion, allow me to thank you for the honor I enjoy, however unworthy, in occupying the position to which you have so generously elevated me, and to express the hope that the present convocation of the Music Teachers' Association may be, if possible, more pleasant and profitable than any of its predecessors.

It seems to me, friends, that this association has but just entered upon the arena of its possible usefulness. With its affairs wisely administered, with a continuance of the internal good feeling which has characterized the past, with a persistent direction of its meetings into a predominantly practical channel rather than into philosophizing or rhapsodizing, and with the infusion of fresh blood and fresh plans from year to year, the near future will witness such an influence for good emanating from its meetings, and public opinion will be so molded by its voice that no teacher, expecting to be thought well of by the public or by the best of his

professional brethren, can afford to stand aloof or permanently absent himself from its gatherings.

Be assured that the future of the Music Teachers' National Association will not be unworthy of its past.

PROGRAMME

OF THE

Seventh Annual Meeting

OF THE

MUSIC TEACHERS' NATIONAL ASSOCIATION

Held at Providence, R. I., July 4, 5 and 6, 1883.

WEDNESDAY, JULY 4.

MORNING.

9. PRESIDENT'S ADDRESS.....E. M. Bowman, St. Louis, Mo.
ADDRESS OF WELCOME, Rev. E. G. Robinson, D.D., LL.D., Providence, R. I. (President Brown University).
ESSAY—"The Relation of Music to Mental Training and our Public Schools".....Calvin B. Cady, Ann Arbor, Mich.
ESSAY—"Musical Criticism".....Charles L. Capin, Boston, Mass.

AFTERNOON.

2. DISCUSSION—"Is it desirable to extend to all branches of the Musical Profession the system of examinations adopted by the London College of Organists?".....Led by the President.

VOCAL.

245. ESSAY—"The use of the Falsetto in Developing the Male Voice.".....W. H. Daniell, Boston, Mass.
ESSAY—"Ruined Voices".....J. M. North, St. Louis, Mo.
DISCUSSION—"Can Singing be taught entirely by Physiological and Scientific Rules—can anything less than Practical Illustration guide to correct singing?".....Led by Geo. W. Haselwood, Providence, R. I.

INSTRUMENTAL.

245. ESSAY—"The Perfection of Modern Harmony,".....George Doelker, Albany, N. Y.
DISCUSSION—"Is not a more general study of String Instruments desirable, as a means of Musical Culture?".....Led by Benjamin Cutter and G. H. Howard, Boston, Mass.
8. ORGAN RECITAL in Central Congregational Church, By Henry M. Dunham, Boston, Mass.

THURSDAY, JULY 5.

MORNING.

9. ESSAY—"Church Music".....S. B. Whitney, Boston, Mass.
ESSAY—"The Philosophy of Teaching,".....Dr. Larkin Dunton, Boston, Mass.
ESSAY—"Congregational Singing".....Eugene Thayer, New York.
DISCUSSION—"How best to Develop the Analytical Faculties in Music Students".....Led by C. W. Sykes, Chicago, Ill.

AFTERNOON.

VOCAL.

2. ESSAY—"Methods of Instruction in Public Schools" (Illustrated by a Class from Public Schools, Boston).....H. E. Holt, Lexington, Mass.
ADDRESS—"Music in Public Schools of Japan,".....Luther Whiting Mason, Boston, Mass.
ESSAY—"The Relation of Breathing to Voice in Singing,".....P. H. Cronin, Ph. M.D., Chicago, Ill.

INSTRUMENTAL.

2. DISCUSSION—"How best to Develop Legato Touch,".....Led by William H. Sherwood, Boston, Mass.
ESSAY—"The proper use of Piano Pedals,".....Henry G. Hanchett, New York.
Discussion led by A. D. Turner, Boston, Mass.
DISCUSSION—"How far is the study of the Piano advantageous as a preparation to that of the Organ?".....Led by S. N. Penfield, M.A., New York; followed by G. E. Whiting, Cincinnati, Ohio.

5. RECITAL, By Messrs. J. C. D. Parker, of Boston, Pianist, and Jules Jordan, of Providence, Tenor.

8. PIANO RECITAL, By William H. Sherwood, of Boston, assisted by Charles F. Webber, Tenor.

FRIDAY, JULY 6.

MORNING.

9. ESSAY—"Musical Education".....Carlyle Petersilea, Boston, Mass.
"RICHARD WAGNER," A Musico Biographical Sketch, Otto Floersheim, New York.
ESSAY—"Style and Expression".....Calixa Lavallee, Boston, Mass.
12 M. Excursion down Narragansett Bay to Rocky Point, for a Rhode Island Clam-Bake.

AFTERNOON.

3. PIANO RECITAL.....Otto Bendix, Boston, Mass.
4. GENERAL BUSINESS MEETING.
5. ORGAN RECITAL at Central Congregational Church, S. N. Penfield, New York.
8. PIANO RECITAL.....Dr. Louis Maas, Boston, Mass.

—Mr. Carl Strakosch is the manager of Miss Letitia Louisa Fritch (soprano), and Miss Berta Ricci (mezzo-soprano). Both of these artists are well known on the operatic stage.

—Maurice Strakosch is still in Paris making arrangements for some musical "boom" for next season. The report that he has secured the "Niebelungen" company is premature.

—James Duff will manage the "Duff English Opera Company" next season. De Vivo will probably be associate manager. The artists thus far engaged are: Emma Juch, George Sweet, Signor Campobello, and probably Perugini.

—O— ✠ THE ✠ —O—

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✠ The patronage of those only who desire the finest workmanship and materials is solicited.

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ORGANS AND PIANOS,

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THE engraving here presented represents the CONNOISSEUR, an organ unrivalled in tone and in its marvellous effects. The fact that another house has patterned this case as nearly as possible—though unable to imitate its musical qualities—attests the strong impression made by

THE CONNOISSEUR

among musicians. ✠ A beautiful lithographic circular respecting this instrument has been lately prepared.

The Company's Organ Catalogue represents a great variety of styles, adapted to every legitimate use, and intended to gratify refined tastes. It will be sent post-paid to any address upon application.

The Manufactories and the Principal Office are at Boston, Mass., U. S. A. (531 Tremont Street.) There is a Branch House and Depository at Kansas City, Mo. (817 Main Street), for the convenience of purchasers west of the Mississippi River. The Company has also a Wareroom and Offices at No. 59 Holborn Viaduct, London, England. Readers of this paper in foreign parts may be glad to know that the Company has the Sole Agency for the Chickering Piano in the British Isles. In these three places, Boston, London and Kansas City, the Company is fully represented. Neither of these houses is an "agency." Prices are the same in all, with the addition of freight from Boston.

To Teachers—as the legitimate sources of public opinion—this announcement is respectfully made by

Boston, July 1, 1883.

THE SMITH AMERICAN ORGAN CO.

Rubinstein's "Dämon."

LEIPSIK, April 21, 1883.

IT has been considered by various observers as an encouraging sign of the times, that, while several German dramatic composers have committed the fatal error of almost slavishly copying Wagner's methods, thus plunging us, even before his death, into an "Epigonenzeit," a period of servile imitation, a few more independent spirits, among whom Goetz and Rubinstein are perhaps most frequently mentioned, have trusted to natural inspiration for success. Goetz's talent had been scarcely discovered, when any hopes that may have been founded upon it were brought to a sudden end by his untimely death. Rubinstein, for more than forty years the darling of European audiences, has latterly attracted still greater attention as an operatic composer. He has even been designated by his most enthusiastic admirers as a genius who, pursuing his own course, would in his dramatic compositions present a strong contrast to, and serve as a wholesome check upon, the prevailing tendencies of "Wagnerism."

But, in this post-Wagnerian epoch, any dramatic composer to whom, rightly or wrongly, views and methods widely divergent from those of the Bayreuth master are ascribed—who either endeavors to shine by his own light or content himself with using antiquated forms—is sure to become the object of searching criticism, and is by no means so certain to endure the test.

"The Dämon" is, I believe, the tenth of Rubinstein's secular operas; it is his latest dramatic composition, and has been preceded in Leipzig by only one other, "The Maccabees," which was given here for the first time on November 4, 1882, this initial performance being conducted by the composer in person.

To the remarkable influence exerted by Rubinstein's personality, an influence felt nowhere more strongly than in Leipzig, must be attributed a great share of the stormy applause which greeted the advent of this work, and which sensibly waned during subsequent performances. "The Dämon," unsupported by the magnetism of the author's presence, met with a cool reception at the outset (it was brought out April 15); on its third representation the temperature of the audience had neared the freezing-point. It is of interest to inquire more closely into the causes which have led to this failure (no less harsh term will suffice) of an opera from the pen of a so highly gifted and justly celebrated musician as Rubinstein.

The scene of the drama is laid in the Caucasus; the Dämon, the principal figure in the same, is ushered in by an introductory chorus behind the clouds of good and evil spirits, and sprites personifying the various elements; the scene then gradually clears, disclosing a valley dominated by a castle, opposite to which, upon a cliff, the Dämon appears, pouring out a flood of invectives against the world. He is interrupted by an angel, who explains to him the nature of love, and, retiring, warns him to touch nothing which is dear to Heaven. The Dämon nevertheless falls in love with Tamara, daughter of Prince Gudal, as she, accompanied by her maidens, descends from the castle to draw water from the river. Making himself visible to Tamara alone he seeks to win her love, but succeeds at first only in frightening her, though his sudden and inexplicable appearance and disappearance, together with the persuasive tones of his voice, leave an indelible impression upon her memory.

A change of scene carries us to a wild spot in the mountains, where, overtaken by nightfall, Prince Sinodal, Tamara's lover, encamps with his followers, and sends a messenger to her to herald their speedy arrival. The prince, lulled to sleep by the Dämon's arts, falls a prey to a lurking horde of Tartars.

The second act plays in a richly decorated hall in Prince Gudal's castle. The messenger appears, announcing the coming of Tamara's betrothed. All is festivity, Tamara alone sitting pale and pensive by her father's side, when the sad strains of a funeral march are heard, and the corpse of the murdered Prince Sinodal is brought in, upon which Tamara throws herself in despair. The Dämon, as before invisible to all the others, appears beside the bier to Tamara, conjuring her to follow him; the effects produced on her by his presence is ascribed by the others to an excess of grief; Tamara is supported to a couch, and the rest depart, leaving her as they suppose alone. The Dämon now uses every endeavor to cause her to forget the murdered bridegroom, and to gain her love for himself, this time with more success than at first; but the reappearance of the father and guests brings her forcibly back to a sense of the dread reality; half-crazed by conflicting emotions she implores her father to allow her to enter a convent, and her entreaties, seconded by those of pitying friends, extort a reluctant consent. On her exit the act closes with a grand chorus, all calling for vengeance upon the Tartars. The third (and last) act opens in the vestibule of the convent. The watchman intones a drowsy prayer, and proceeds on his round; the Dämon appears, spies a light in Tamara's cell, and is about to enter the convent, when the angel of the first act confronts him, and tries to convince him of the fruitlessness of his attempt—naturally in vain.

The scene changes to the interior of Tamara's cell. After a short monologue by Tamara, through which we learn that considerable time has elapsed since the events of the preceding act, and that the impression made by the Dämon's enchant-

ing voice and presence still has a powerful hold on her imagination, the Dämon enters, and employs his most seductive arts to induce her to yield to his desires; her resistance is almost overcome, when a chorus of nuns behind the scenes momentarily awakens her fears and a sense of duty to her vows; still she is on the point of succumbing, when the angel appears, at the sight of whom Tamara falls dead to the ground; the Dämon, seeing his hopes frustrated, disappears, cursing the world; as a closing scene Tamara's soul is borne aloft over the ruins of the convent.

The libretto based upon this plot is of the weakest description. The above sketch sufficiently shows that only two personages take an active part in the development of the plot, the others (the bridegroom, the father, an old servant, the nurse, and the angel) serving simply as *staffage*. The Dämon, a phantastic combination of Mephistophiles and Faust—a devil with a human heart—is a being of a most uncertain character. At the beginning he expresses himself as weary of wielding his satanic power over a world in which he meets with no resistance; enamored of Tamara he is willing to give up his work of wickedness, and seems to expect both pardon for past sinfulness and future happiness, if she return his passion; while persuading her to do so, he nevertheless tempts her with a glowing description of his realm, in which she is to share the sway. Tamara, apart from the few brief moments of joyous innocence at the commencement, is tortured from the beginning to the end of the opera by an even more painful uncertainty than that which takes possession of the careful follower of the libretto, and has no chance to display any character she may possess.

When the angel comes in as *deus ex machina* to rescue Tamara at the last moment, one is left in doubt whether to pity the Dämon for having lost his opportunity of redemption, or to congratulate Tamara at having saved her soul from Satan. The libretto is a drama without one fully developed and consistent character; it is, in a word, in inner significance as well as in outward form, an opera-text à la Meyerbeer—full of "effective" situations, but without true dramatic life and flow.

Rubinstein's music, mated to such a poem, is manifestly at a disadvantage from the start, and furnishes a striking illustration of the composer's dependence upon, and true relation to, the dramatic poem. The very short instrumental prelude, the principal feature of which is a rushing minor motive in triplets executed by the strings in unison, serves as an introduction to the grand spirit-chorus mentioned above, which, depicting as it does the strife between the principles of good and evil, in a certain degree takes the place of an overture. The polyphonic treatment of this chorus, and the striking melodic and instrumental effects introduced, make it one of the most effective numbers of the opera, and arouse expectations which are destined to be only partially realized. A wonderful wealth of glowing and original melody is the redeeming feature in "The Drama" as well as in "The Maccabees," and renders them both interesting and well worth hearing, in spite of dramatic obliquities. In this easy flow of melodic ideas, which forms the charm of so many isolated numbers (for instance the exquisite ballet-music, which in its kind is simply perfect), one element is unfortunately lacking as a general thing—namely, the polyphonic treatment by means of which the dramatic contrast between opposite and conflicting emotions can alone be vividly depicted. It is not necessary to insist upon such a symphonic and systematic leading of motives as is found in Wagner's later works; the orchestra of Mozart and Beethoven, in their dramatic compositions, shows many cases in which individual themes are turned to good account in a variety of situations, particularly where united with the vocal parts. Rubinstein's orchestra is by no means uninteresting; the strange Russian-Oriental coloring, which is its most original feature, arrests the attention, and it is seldom held as a mere accompaniment, even in recitatives; but continuity of effect is wanting—just as a series of detached sketches cannot make the full and satisfactory impression of a finished landscape, in which the true relations and proportions of the several parts first become clearly apparent. Occasionally, certain musical effects are repeated, like the introductory orchestral motive in triplets, which receive special significance from being employed as the accompaniment to the chorus of evil spirits, and which is partially repeated as the Dämon lulls Tamara's lover to sleep, and again at the close of the opera, where it is overborne by the triumphant strains of the angel-chorus.

But such attempts are few and far between; one can but regret that many equally characteristic themes are suffered to run to waste, so to speak. The recitatives of the Dämon are often of overpowering grandeur, and are not in the least in the conventional, old-fashioned style; I was the more surprised at hearing, in those of Prince Sinodal, the worn out strains ending on the dominant, and with a most flimsy accompaniment. At times Wagner's influence is more evident than pleasant, as in the scene between Tamara and the Dämon in the second act, where the latter's part sounds as if it had been taken piecemeal out of the last of "Lohengrin"; and in the third act, where the instrumental accompaniment to a portion of the Dämon's persuasion much resembles that in the Venusberg scene in "Tannhäuser";—in the chorus of the winds the familiar chromatic passages, accompanied by the whistling of the wind, transport the hearer abruptly from the Caucasus to the coast of Norway. The choruses are for

the most part quite effective, but frequently out-spokenly showy and superficial.

It is obvious from the foregoing that Rubinstein's style, apart from the weaknesses necessitated by the libretto, is singularly uneven; that, while the might of his enchanting melody in many instances causes us to forget the failings of the poem, in scenes from which the composer can derive no true inspiration, seems to be almost exaggerated. What he would make out of a fine drama, with living, human characters, must be left to conjecture, none of his numerous operas having a really excellent dramatic foundation; but his choice of this libretto, and the weak points above alluded to, militate strongly against the supposition that he would produce a really finished work in homogeneous style.

"The Dämon" has proved a brilliant success in cities whose musical taste is less cultivated than that of Leipzig; it has been given upwards of fifty times in Moscow, and might have an even greater run in New York; but, like Rubinstein's earlier operas, it can scarcely hold its own in Germany, even with the brilliant scenic arrangements and excellent cast with which it was brought out in Leipzig. T. B.

Frederick Chopin.

ESSAY BY LOUIS EHLERT.

TRANSLATED FOR THE MUSICAL COURIER BY D. H.

MORE than a quarter of a century has elapsed since Chopin died. He was born on the 1st of March, 1809, and died October 28, 1849. Death, which usually either glorifies or obliterates, neither gave nor took away aught from him. His forty years were filled with glory, and the world's admiration for him at this day is rather increasing than on the wane. There is not a pianoforte in the new or old world which does not resound with his melodies; nor any class of society, from the court to the dwellers in the court-yard, which does not love and attempt to play his music even if badly. Small fortunes have been made by his mazurkas, waltzes and polonaises. The Funeral March, which was instrumented for his own obsequies, has lent its solemn pomp to many a funeral solemnity, although it would seem as much out of place to be buried with it, as to dance to his waltzes. What was it which made the influence of this man, who with some show of reason has been denied a claim to rank among the Classics—as far as they are based upon an Ideality sufficiently strong to mark an epoch—so world-stirring, so all-pervading and never-to-be-forgotten?

I consider it either a pleasing or an arrogant philosophical delusion to regard art as an abstract idea. To very few is it given to understand its essence. The others, dwarfed by our finiteness, feel in deepest sympathy with individuality and its more commanding and severe outlines. Naturally enough, since all expression in art is, at the outset, personal. The power of an artist depends upon two qualities—his originality and his style. With this restriction, that we mean by the term originality, the gift possessed by one alone; by style, the more general interpretation. The former becomes proportionately great as it differs from all that has gone before, the latter is pure in the degree in which it represents what is expressed. We might describe originality as that texture of the mind which deviates from all that has existed, and style as the memory of the natural. In Chopin both were so strongly developed that he never wrote a bar as another might write it, nor could he have written it otherwise than he did. Not the slightest influence of a school, not the least uncertainty which might have pointed to a struggle between the thought and its execution, could be discerned in him. He appeared suddenly, like a mirage, whose evanescence and fantastic form delights us, and about whose origin we beat our brains. He shared with Jean Paul a lack of oversight and organization, with Schumann that extravagance in the expression of feeling, and with Heine a love of irony. Yet, he is not like either of these three. He is always but himself from his first work to his last. Granting a slight progress and, perhaps, also a slight decadency, his works maintain an even condition of ripeness throughout. Had his originality been less mighty, who knows but that, in the solitariness of his genius, which scorned all inferior companionship, he might have diverged somewhat from his beaten path. His works derive their radiant glory from the incomparable lustre of grace and refinement which rests upon them. They have blue blood in them, accepting the term in the sense of the superiority of one class of society, which sense it still retains, with exceptions. What we understand by this expression is tact, generosity, elegance, politeness toward all men, and that certainty of manner which springs from a perfect inner freedom. All these he possessed in the highest imaginable degree. But he lacked another element.

He who roams the forest at dawn, while the dew-drops gleam thickly on the blades of grass and the birds' sleepy songs resound dreamily through the branches, must realize the sweet maidenliness, the holy and bidden majesty of morning. All that we breathe and see is so pure. No thought of care impedes the heart's strong beating. Art has barely found expression for such a dawn; it is too still to be uttered in tone. Dawn is God's own! More easily may art identify herself with evening, its moonlight and its memories, for she is herself a glorifier of the past and twilight, her own element! A love for landscape scenes finds congenial expression in music. Schubert and Haydn displayed it in a high degree; Beethoven, too, who enjoyed exceedingly to compose while he was wandering about. In Schumann's songs it is often so vividly portrayed that one might paint the scenes which the musician sees spread out before him. Chopin betrays not the

(Continued on page 10.)

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least trace of this. His sympathy with nature was not a musical sympathy. In his music, forests do not rustle, nor do brooks whisper; there is neither dawn nor twilight. Candle light alone illumines his world. One can only imagine him in his room, never in the open air. He knew nothing of a heavenly absence of restraint, of the shirt-sleeve mood of other men. It would have been impossible for him to describe the dance of peasants, like Beethoven. His scenes are not those of woods and meads, but of the salon of intellectual society. All that rustles in his music are the robes of lovely women; all that whispers, the vows of lovers. No one can appreciate as he does the charm of social joys and of good form. Love's hidden torment, its renunciation with its fidelity, he paints with as firm a hand as the opposite phase, the burning transport of love and its confession. How his Mazurkas tremble with a sweet concealment; how his Polonaises swell with pride and a feeling of power!

[To be Continued.]

A Reminiscence of Heine.

BY FRIEDRICH KUECKEN.

AFTER I had become comfortably settled in Paris, my first duty was to call on Meyerbeer. I counted upon a hearty welcome, for when I made his acquaintance in Berlin, at the house of his mother, he had treated me with great kindness and consideration. To my regret, I found him occupied—rehearsing with some fair vocalist—but he begged me to repeat my visit in the evening at seven o'clock. As a matter of course, I came promptly at the appointed time.

Clouds of thick smoke poured out of the fireplace as I entered the parlor, during stormy weather, a common occurrence in Paris, and I found myself, very much annoyed by the smoke, in the presence of eight or ten gentlemen, who had evidently dined with Meyerbeer. He introduced me in his most charming manner as a young song writer, who had already achieved great popularity in Germany. I then heard him pronounce the names: Scribe, Jules Janin, Alexander Dumas, Berlioz, Pixis and others, which I cannot recall. I knew but one of the gentlemen, Pixis, whose acquaintance I had made at Baden-Baden the previous summer. He approached me, and in order to avoid a general conversation in French, which, owing to my superficial knowledge of the language at that time, would have been very embarrassing, I purposely prolonged our *little-à-little*.

In the meantime I hardly noticed how a not particularly striking personage turned toward us, remained standing at a distance of a few feet, and then abruptly turned upon his heel. In departing, Meyerbeer invited me to listen to a few acts of the "Hugenoten" from his private box at the opera-house, the same evening. We came in time to witness a complete butchery of the second finale. Grieved and frightened that this unfortunate event should have happened in the presence of the master, I glanced toward Meyerbeer, who, however, did not seem to be concerned in the least. He turned around and said, "Do not give yourself any uneasiness! These accidents are liable to happen occasionally when the same opera is repeated so many times. The public does not mind it, however, for it knows that the next performance will run smoothly—after the thorough overhauling it will have received in the meantime." Thus I spent my first evening in society and at the opera.

Next, it was the desire of my heart to make the acquaintance of Heinrich Heine. His residence happened to be near mine, and the very next morning I knocked at his door at the usual hour for receiving callers. A servant appeared. I gave my name and begged to be announced. To my regret, she returned with the message, "Herr Heine is not at home." The following day I called again; again I was dismissed with "Herr Heine is not at home," and this repeated itself at least a dozen times.

I now allowed several weeks to pass, hoping that chance would throw him into my way before long. Vain hope!

Once more I began making my periodical visits to Heine's door. One day a man answered my wrappings in place of the maid-servant, and just as I was on the point of rapturously greeting him as Heine, he cried out indignantly, "Herr Heine is not at home!" No doubt remained but that Heine himself had slammed the door in my face. Six months passed, when an accident brought us together at last. The well-known—at that time even—celebrated music publisher, Moritz Schlesinger had arranged to publish a French translation of several of my most popular songs. In order that we might talk over the matter at our leisure, he invited me to breakfast one morning. A gentleman appeared, unannounced, whom Schlesinger received with the words, "Good for you, my dear Heine! I am glad you happen in just at this time, for Kücken here is the most unhappy mortal alive—simply because he has not made the acquaintance of his favorite poet." Heine, though he saw how delighted I was, said, stiffly, "We know each other already, my dear Kücken"—my surprise was great—"have you forgotten the evening with Meyerbeer, when he introduced you, and then called out the names of all present? Old Pixis captured you at once, but I thought to myself, Go, greet the countryman, by all means. I went to you, and although I listened to the twaddle of the *débutant's* father for some time, you did not think it worth while to notice me. Of course, I turned my back upon you and returned to my Frenchmen. Alexander Dumas did not allow this to escape him, and I want you to understand, Alexander Dumas is a brazen-tongued scoundrel! He said, 'My dear Heine, your popularity in Germany cannot amount to much, for this fellow does not even know you!' You see, my dear Kücken,

in Paris we do not submit to these things!" Here, then, was the explanation of the everlasting "Herr Heine is not at home," as well as of the personal slamming to of the door.

I resided in Paris for several years, and after this meeting a relation of true friendship sprang up between us. I might relate many interesting anecdotes of him, but for this time I will close by adding the following little letter which once accompanied a parcel of new poems:

Dear Kücken—Here are a few eggs for you to hatch. Do not cackle over them too long, and let me hear from you soon.

Ever your
(Vor den Coulissen.)

H. HEINE.

A Prima Donna's Tact.

THE following short anecdote serves to once more illustrate the sensitiveness of women on the question of age, and the tact with which they are generally blessed.

It has been said that women cannot keep a secret, but the heroine of this tale must be considered an exception. Mme. P. R. was gifted with a handsome face and a beautiful figure, and she appeared to defy the ravages of time, as her manner was always youthful and courteous. Yet her intimate acquaintances declared she was twenty years old even twenty years ago. But how could they discover the secret?

A lawsuit came to aid the curiosity of these gossips, for Mme. P. R. was subpoenaed as a witness therein. Here she would be compelled to state her age. When the case came up, the court room was crowded with beautiful and inquisitive young ladies, with a fair complement of gallant youths.

Now for the piquant scene that followed:

"Your name?" asked the judge.

"Mme. P. R.," the prima donna replied.

"Your profession?" continued the court.

"An operatic artiste," she answered.

"Your age?" queried the representative of justice.

At this point a pin might have been heard to strike the floor if it had been dropped thereon, and every eye was turned toward the luckless prima donna. But she was fully equal to the occasion; for, rising from her seat with stately courtesy, she approached the judge, and—*whispered* in his auricular appendage (elongated for the purpose) her age. The court made a sign of assent, then making a note of the answer on the paper before him, looked smilingly around the court-room and sweetly continued his questioning.

For the greater number of spectators the case had no more interest, and, of course, the judge being known as a gallant and discreet gentleman, it was not to be expected that he would tell the secret after the court had adjourned, or even in the far future. The age of Mme. P. R. will no doubt die with him and the fair vocalist.

The Footlight Queen's Boudoir.

IT is a peculiarity of Madame Patti that she will see nobody before twelve o'clock in the day. That is her hour for rising from her bed. In most cases she goes to her bed at two o'clock in the morning. Her confidential maid alone assists at her rising, and she spends just one hour at her toilet. Some imaginative writers have it that Madame Patti takes a bath of milk once a day. If she does, the people at the Windsor Hotel, where she lived all the time she was in this city, never knew the fact. It must have been condensed milk. Considering that Madame Patti has been practically raised in Paris, that every article of toilet in the world has been sent her in the hope of receiving her commendation, and that, wherever she goes, soaps, perfumes, unguents, powders and so forth are at her disposal, she is a lady of simple habits. She does not use rouge at all for the room or street, and very sparingly for the stage. She enjoys most having her long black hair, which is still luxuriant, combed out by her maid. At this moment Signor Nicolini is admitted, and they talk together over the news or events of the evening before. By the time the toilet is finished and Madame has had a light *peignoir* thrown over her pretty shoulders, breakfast is ready. Of this she eats only sparingly. When she has not to sing she takes her dinner at seven in the evening. But if she has to sing that night she eats as ravenously as a diva can, for it is all she takes in the way of eatables until after the opera. But invariably with her breakfast she drinks a pint bottle of Château Lafitte. It is her sole stimulant, excepting two glasses of brandy and soda between the acts of the opera; but she allows the soda to wholly effervesce before mixing it with the brandy.

When she sings she goes out to drive at three and returns at five, then takes a slight nap until 6:30 o'clock, when she dresses for the opera at her rooms, going to the theatre from the hotel in the dress she is to wear in the first act. This saves overheating and crowding on dresses just before the performance begins, and gives her an opportunity to practise a little.

Christine Nilsson is much less regular in her habits, and that is one reason why her voice has shown traces of fatigue long before Patti's, though she is a much younger woman. Titiens told me years ago, when she was in this country, that Nilsson's voice could not stand the wear and tear of the life she led. "Why," said Titiens, "when Madame Patti goes home straight from the theatre to her supper and bed, when I myself get out of the theatre as quickly as I can drive home and take a warm soup in bed before going to sleep, Christine Nilsson leaves the theatre to go to some ball or party, dances all night, eats unmentionable things and comes home fagged

out, without voice or energy, at five or six o'clock in the morning. Singers cannot stand such a life. I have warned Christine often enough, but she says we have but one existence. Foolish woman, she will one day regret it." Whether Nilsson has regretted it yet or not is doubtful. She is much more elaborate in her toilet than Patti and sometimes takes two and two hours and a half over it. She is assisted by two maids, her regular companion, and any young female friend who may call in. And it is extraordinary the kindly influence Nilsson has over young girls of her acquaintance. She always has two or three with her. For the stage, too, she makes a long and serious business of her dressing. Often she is found in her dressing-room at half past five in the afternoon. But this is not regular. The freak will sometimes take her to not reach the theatre until ten minutes to eight. She eats when she is hungry and without any reference to singing, excepting that she will not go to a dinner party at any hour later than five. Even then she often sings one hour after the conclusion of her heaviest meal. But like Patti, Madame Nilsson's heartiest meal is supper.—*Ex.*

John Field and his Habits.

THE convivial habits of certain musicians is a somewhat interesting matter. Of course, it cannot be denied that they have a certain fondness for imbibing fluids somewhat stronger than water, and Strauss' waltz, "Wine, Women and Song," tells more than might at first be supposed.

The celebrated pianist, John Field, was a man that the public talked much about while he lived, and even after his death. The anecdotes that are attributed to him are very numerous, and a volume could easily be formed of those that are said to be genuine. As to the others, every journal has invented them to amuse its readers, and thus the number published cannot be counted.

John Field was one of the best pianists and brightest men of his day, as all confessed who knew him. What is not so widely and generally known is that he was also one of the greatest drinkers of champagne in Russia, where he had established himself, and where a greater quantity of champagne is drunk than in all the other European countries put together.

He became intoxicated quite easily with an inferior bottle of this sparkling wine, yet after dinner Field was rather in a state of merriment than drunkenness—at least, in the majority of instances. Every day he indulged his appetite for exhilarating drink, especially so, it seemed, when he had to appear in public the same night. The story goes that when he had the honor to play at a Paris Conservatory concert, on which occasion he obtained a great success, Liszt and Chopin were forced to take him by the arms after his performance, in order to safely lead him to his hotel. Another time, at a minor German court, he became so thoroughly confused in the middle of a "Concerto" of his own composition that he made a sign for the orchestra to stop, put out the lights that were burning on the piano, and wrought up the public to a pitch of enthusiasm by a remarkable improvisation, which, in any other condition, would hardly have been possible. His best work was the result of a partial dulling of the senses.

One day his physician prohibited him from drinking his usual quantity of champagne. His grief was very great, and although he begged and prayed piteously, the doctor was inexorable in his command. But, finally, he allowed him to drink one glass per day, but only one. The question naturally asked here will be what did John Field do under these sorrowful and adverse conditions? Simply to write to one of his pupils, whose father was at the head of a glass factory, praying him to send at once the largest glass that could be found in his father's warehouses. "A glass," said Field in his letter, "that holds as much as most bottles." Thus was the doctor defeated.

Field made a good deal of money. He went from house to house giving lessons, followed by two enormous English bulldogs, which he liked very much. He received twenty-five rubles (or fifteen francs) every lesson. When he returned to his residence in the evening, he threw his receipts into a corner of his room. The pile of francs did not increase, however, for when he died he did not leave a cent.

In spite of his drinking and disorderly habits, John Field worked with an enthusiasm that was never abated. No pianist ever practised on his chosen instrument with so tenacious a perseverance. When he was studying a new piece he had near him upon a little table at his left-hand two hundred counters. Every time he recommenced a passage he took one of the counters and placed it upon another small table at his right hand, until all the counters had been conveyed from the left to the right table. It often happened, when the passage was difficult, that he transferred the counters from one table to the other eight or ten times.

Yet, John Field was an unrivaled pianist among the great pianists that form that remarkable galaxy of performers in which shone with such lustre as Thalberg, Liszt, Chopin, Herz and Prudent.

Field died, as he had lived, with a jest on his tongue. To the priest who had been hastily called to his bedside of death, and who solemnly asked him if he were a Catholic, Lutheran or Calvinist, the dying one replied:

"I am a pianist!"

This reply is almost worthy to be quoted as a rival of "Lower the curtain, the farce is finished."

—Edgar Strakosch will manage Grau's French Opera Company next season. During the summer he is a constant visitor at the various raccourses.

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International Copyright.

THE *London and Provincial Music Trades Review* says in an editorial headed as above: "Another phase may not improbably be developed in the 'International Copyright' question. Hitherto Americans have practically had it pretty well all their own way. The less reputable houses have freely annexed valuable British copyright music and have published it at a cheap rate, thereby destroying the sale British music might have in America."

"Hitherto the only possible reprisal has been the clandestine introduction over the Canadian border of American music. But America will probably soon cease to be a non-productive musical country, and will have composers and adaptors of its own. What they may expect under the present law may be judged by a trifling incident. M.M. Brandus & Cie. have recently issued a capital arrangement for voice and piano of Berlioz's 'Messe des Morts.' It was warmly and deservedly praised. But it now appears that the version is merely a reprint of the edition prepared for America by Dr. Damrosch, and was published by Messrs. Schirmer, of New York."

"However we may regret the necessity of reprisals to force the American government to an act for the common benefit, we shall be glad if the absurdity of the situation eventually lead to some treaty of international copyright. When Europe begins to borrow from the United States we seem to be a step nearer to an equitable copyright convention."

The "International Copyright" question has been before the world for some time, and much has been written concerning its necessity and usefulness. The above clipping, however, is somewhat novel in its statements, seeing that America is for once credited with the ability of producing works worthy of being reprinted by famous foreign publishing houses. As the law now stands, we do not see why any American publisher should hesitate to reprint popular foreign compositions, for sentiment cannot enter into purely business transactions. The fact that there is yet no law that prohibits "reprinting" without any compensation whatever, is sufficient excuse for a business policy that might otherwise be visited with severe censure.

It certainly is a cause for congratulation to American musicians when a noted foreign music publisher thinks so well of an edition published here as to reprint it rather than go to the trouble and expense of getting up a copyright edition of his own. It is to be believed that no foreign publisher would do this if he was not convinced that he could not produce a better edition even by the employment of the best available talent. The compliment paid us, therefore, by Brandus & Co. is a by no means empty one, for "imitation is the sincerest form of flattery."

The statement of the *L. and P. M. T. R.* as to America probably soon ceasing to be a non-productive musical country and having composers and adaptors of its own is only partially correct, as we have long ago exhibited talent in a creative direction, although such talent has not received the full encouragement due it from those in responsible and authoritative positions. We have had, and have now, composers of great gifts, but many do not gain the publicity they deserve.

It is also doubtful whether America is so very "backward in coming forward" on the "International Copyright" question. No doubt American publishers find many foreign works a source of profit when reprinted, but as valuable copyrights are accumulated in this country, no sensible business man would object to a just and equitable "International Copyright" law, for thereby would matters become more equally distributed than they can possibly be without it. It seems a matter for general deliberation and general consent as the working of such law, when once established, can scarcely be aught but satisfactory.

It is, therefore, to be hoped that an "International Copyright" law may soon become an accomplished fact, and that what is now but little better than lawful piracy, may be stopped for good. Composers and authors would certainly hail such law with acclamation, as only by its establishment can they ever hope to obtain their just due. The brain that creates should receive its "just and full compensation" all over the world; but so long as there is no "International Copyright" law in existence, "just and full compensation" is out of the question.

—A very pleasant incident occurred a few days ago at the regular afternoon concert given by Gilmore's Band at Manhattan Beach. During the concert Mr. Gilmore noticed among the immense crowd in attendance the striking face of Chevalier de Kotski, and quickly had the placard announcing an "extra piece" placed on the front of the stage. This addition to the programme proved to be De Kotski's great composition "Reveil du Lion" (Awakening of the Lion), and as, at its conclusion, the composer approached the platform to express his appreciation of the courtesy extended by Mr. Gilmore, the popular conductor presented De Kotski to the audience, and the round of applause, which had expressed the pleasure given by the selection, was doubly repeated in honor of its composer, the members of the band joining in the enthusiastic greeting given the chevalier.

Geo. W. Colby's Musical Agency.

MR. COLBY is already very busy making engagements for prominent artists for the coming season. He is sole manager for Mme. Amy Sherwin the soprano, who created the role of "Marguerite" in "La Damnation de Faust," with the Oratorio and Symphony Societies of New York, and who has been studying with Stockhausen, since her departure for Europe. She lately sung with great success with the Carl Rosa Opera Company in London. Mme. Sherwin has just returned and will be heard in oratorio and concert with the leading societies, and may perhaps be heard in opera. He is also manager for Miss Hope Glenn, the contralto of the Nilsson Company last season. Miss Glenn will return in time for the Worcester (Mass.) Festival in September, for which she is engaged. The following well known artists have also intrusted their business to Mr. Colby. Soprani—Mrs. Helen Ames, Miss Lizzie E. Arbuckle, Miss Henrietta Beebe, Mrs. Emma Dexter, Mlle. Zélie de Lussan, Miss Hattie Louise Simms; contralti—Miss Emily Winant, Mrs. Belle Cole; tenori—Ch. Fritsch, Jules Jordan, Rechel Tandy; baritoni—A. E. Stoddard, Ivan E. Morawski. Negotiations are pending with other artists of European fame.

Mr. Colby has the management of a number of organizations for concerts, including the English Glee Club of New York, the Eichberg String Quartette of Boston, the Weber Quartette of Boston. Judging from the engagements made (and it is yet quite early in the season) Mr. Colby is of the opinion that the outlook for next season is excellent.

Something about Country Conductors.

ERRORS of the most serious kind are committed by country conductors with great facility and that perfect ignorance that excites pity and astonishment rather than contempt. Yet they might justly be reproached for making attempts to accomplish what broad knowledge can only carry through successfully. But these errors are only a part of the remarkable peculiarities they exhibit.

Moreover, it may justly be said, that errors of judgment are not crimes, especially when they are the result of zeal for the art of music, combined with a lack of education. It is obstinacy, however, combined with ignorance, that merits the severest ridicule, and biting sarcasm seems to be the only effective weapon to use whereby to thoroughly penetrate the rhinoceros-like skin of self-constituted musical leaders.

Many instances might here be quoted to prove the general unfitness of a large number of conductors for positions they have thoughtlessly and foolishly undertaken to fill, and not all these be drawn from small provincial cities, as might be supposed. For the purpose of illustrating the stand here taken, and in order to show in how far arrogance and ignorance borders on the sublime, one or two incidents may be related.

A Western city was blessed with a Choral Society some years ago. Its conductor was a fair organist, who played at one of the principal churches in the city in question, a sufficient proof that his knowledge of music was not so very limited. The society took up for study one of Mendelssohn's sacred cantatas, and, considering the general musical ability of its members, made excellent progress. In this "Cantata" was a chorus, written in common time, but having a minim instead of a crotchet printed before the metronomic figures given. Of course, this indication would have been understood by an educated musician, and the chorus conducted, as the composer intended it to be, with only two beats to the bar—*alla breve* time, in fact. The learned director, or accomplished organist, began the chorus, however, with four beats to the bar, about half as fast as it ought to have been taken. At a rather difficult passage the singers had to be brought to a standstill, and the movement recommenced. An old chorister of much experience, and who had sung the work under several able and well-known conductors, seized the opportunity that silence gave him, and delicately ventured to point out the error which had been committed by the self-satisfied knight of the bâton. Of course, the latter very important individual at first denied that he was in the wrong, and strenuously asserted that "common time was common time, in spite of figures and notes."

The clear and precise explanation of his superior in age and general musical knowledge, however, forced him at last to yield the accuracy of the metronomic indication. In order not to appear vanquished before the remainder of the singers, this *soi-disant* conductor persisted in having the chorus interpreted in the same tempo as he had first commenced it, saying, with the utmost pomposity and asinine assurance, "In this matter, *me* and Mendelssohn differs!" It is hardly necessary to add that the old chorister did not put in an appearance at the later rehearsals. His reverence for the gifted composer was so strong that he could not voluntarily take part in so gross a misinterpretation of one of his noblest compositions.

Another instance may be related of a somewhat similar character. A composer of excellent talents had written an extended anthem for a special occasion. For the purpose of gaining the good-will of the regular conductor of the society which was to render it, Mr. X., the composer in question, did not solicit the favor of conducting the anthem himself, as would have been proper enough. The regular conductor did not appreciate the situation at all, for when, at the first rehearsal, the composer said he would like to have such and such a passage interpreted differently to what the conductor's idea seemed to be of it, the conductor turned round and shouted in an angry and arrogant tone to the long-suffering composer, "Be ruled by me for once in your

life!" Of course, the composer kept quiet—in fact, utterly collapsed. The writer vouches for the truth of this story, for he was present at the time the suggestion was made.

From the above recitals it will be perceived that the ignorance of country conductors is not to be most feared. It is rather their disinclination to be enlightened upon matters about which they know so very little, and the sublime arrogance with which they receive all suggestions, even when they proceed from the composer himself. Both ignorance and inability, when coupled with a willingness to learn, can readily be excused and aided; but when these characteristics are accompanied by a dogmatism that would ill befit the most learned, then there is really no hope for their unfortunate possessor.

A fact to be deeply deplored is that a lack of knowledge is so often accompanied with great stubbornness, but the case is yet worse when men in whose natural organization these qualities predominate should be elected or elect themselves to fulfill the arduous and responsible duties of the conductor's office. Led by guides who need to be guided, there can scarcely be any cause for wonder that performances given in the metropolis and one or two other large cities should make so deep an impression upon listeners from small provincial towns who attend them, and who happen to be connected with their own local choral organizations.

Whereabouts of Foreign Artists.

Teresina Singer, Gleichenberg (Styria).
Marcella Sembrich, London.
Filomena Savio, Milan.
Emma Dotti, Athens.
Emmy Fursch-Madi, London.
Gertrude Griswold, Paris.
Ida de Sass, Milan.
Guiseppe Frapoli, London.
Guiliano Gayarre, Vrun (Navare).
Pasquale Lazzarini, Buenos Ayres
Angelo Masini, Milan.
Ladislav Mierzwinski, London.
Henry Prevost, Turin.
Richard Petrovich, Buenos Ayres.
Victor Maurel, Paris.
Henry Storti, Milan.
Napoleon Verger, Rome.
G. B. Antonucci, Bologna.
Armand Castelmarty, Paris.
Etelka Gerster, Paris.
Maria Leslino, Geneva.
Caterina Marco, Milan.
Eva Cummings, Milan.
Emma Nevada, Paris.
Eugenie Pappenheim, Milan.
Ida Lumley, Madrid.
Wilhelmina Tremelli, London.
Antonio Aramburo, Santiago (Chili).
Pietro Bacci, Milan.
Italo Campanini, Parma.
Francesco Runcio, London.
Roberto Stagno, Naples.
Francesco Tamagno, Milan.
Enrico Tamberlick, Linares.
Sante Athos, Buenos Ayres.
Ezio Ciampi-Cellaj, Paris.
Giuseppe del Puente, London.
Egisto Galassi, Milan.
Gaetano Monti, London.
Franco Novara, London.
Romano Nannetti, Rome.
Angelo Tamburlini, Venice.
Adriano Pantaleoni, Udine.
Emilio Naudin, Nice.
Mme. Scalchi, London.
Paolina Rossini, Paris.

American Tonic Sol-Fa Association.

THE third annual meeting of the Tonic Sol-Fa Association occurred in Annex Hall on last Thursday evening, the 28th ult. The proceedings were of an interesting character, and served to exhibit the system in the most favorable light. The singing was generally good, and deserved some praise. Of the Tonic Sol-Fa system much has been written for and against. Whatever has been said in its favor, it seems very certain that it will never supersede the old notation, but will remain a novel specimen of reading music. Its advocates are chiefly singers. The opinions of such musicians, however, have but little weight in so important a matter as the change of our present notation; for vocal music calls for a very limited compass and comparative trifling brilliancy, compared to that generally characteristic of instrumental works.

—On Tuesday evening, June 26, a novel entertainment was given in the Academy of Music, which consisted of a performance of Shakespeare's "Romeo and Juliet," together with selections from Berlioz's "Dramatic Symphony" of the same title. Signor A. Carrano, the flute player, made his first appearance on the stage as *Romeo*. The cast included Miss Louise Muldener, as *Juliet*, and Mrs. Louise Eldridge, as the *Nurse*. The orchestra was led by Signor D'Auria, and played quite effectively. Signor Carrano exhibited some natural talent, and was warmly received by a very friendly audience.



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ORGAN NOTES.

S. P. Warren gave his last organ recital in Grace Church on Thursday afternoon. An excellent programme was admirably performed, among the pieces being Reubke's grand sonata in C minor (Psalm xciv.), "O Lord God, to whom vengeance belongeth." An air and variation by Best was also an interesting number.

Editor Musical Courier: We are enlarging our organ in Brooklyn Tabernacle, adding to the 4th or solo manual a 16-ft. contra fagotta, 8-ft. saxophone, 4-ft. clarion and 2-ft. iingoelet, also more mechanical stops for making rapid changes, as Mr. H. E. Browne is to give recitals on it this fall. We are also finishing the large chancel organ for St. George's Church, and are full of orders. GEO. JARDINE & SON.

It is a commendable custom that of providing piano and organ recitals at the yearly meetings of the Music Teachers' National Association. Both instruments appeal to the public and music teachers generally, while the literature of both contains as grand works as have ever been penned by mortal man. Organ recitals are perhaps less understood and appreciated by the majority of listeners, but they have their own special value, and it would be a mistake for the association to overlook them at any meeting. Thus far they have found a place in the yearly programmes issued by the association, and no doubt in the future the same will be the case. The organ must grow in popularity, when the idea that it is only fit for a church instrument has been superseded by one more broad and modern.

A grand organ concert was recently given in the First Presbyterian Church, Canton, Ohio, the performer being Prof. G. E. Whiting, of Cincinnati. The Choral Society and Mrs. Jas. Reynolds also contributed numbers to the programme. The instrument was built by William King, of Elmira, N. Y. It has two manuals and some thirty stops. Mr. Whiting played Dr. Spark's fantasia on "Jerusalem the Golden," "Pastorale and Finale" from Guilman's Sonata in D minor, a Sonata by Mozart in D major, transcribed by Mr. Best; Weber's overture, "Abn Hassam," a "Melodia" and "Cantilene" by Th. H. Salome, Fugue on the "Star-Spangled Banner," J. K. Paine, and Nicolai's overture "Merry Wives of Windsor." Mr. Whiting's playing was very much admired, and his reception was of the most cordial kind. As a performer he ranks very high, executing the most difficult music in a style that commands attention.

Dr. Longhurst is making an effort to obtain for Canterbury Cathedral, England, an organ adequate for the performance of the highest class of sacred music. The total amount required to provide an organ case in accordance with the designs of the late Sir Gilbert Scott, is about \$17,500. Of this sum over \$5,000 has been promised. Dr. Longhurst and the Rev. W. D. Wardell are secretaries to the committee. The present instrument is supposed to have been built in 1661, and rebuilt in 1753 and 1784. Seven pedal pipes were added by James Longhurst, in 1825; and the organ was finally rebuilt and a few additions made, by W. Hill, in 1841. It is wholly unfit for the performance of much of the music which the improved services of the cathedral require. It is inferior to the organs of most of the English cathedrals. The following list of organs and stops will show how far Canterbury is behind other cathedrals in this respect: Canterbury, 34; Lincoln, 38; Gloucester, 40; Oxford, 40; Bagnor, 45; Westminster Abbey, 47; Llandaff, 48; Exeter, 48; Ely, 50; Rochester, 51; Carlisle, 52; Peterborough, 54; Wells, 54; Ripon, 56; Hereford, 65; Lichfield, 68; Winchester, 71; Worcester, 71; Durham, 76; Chester, 81; St. Paul's, 82; Salisbury, 86, and York, 87. Canterbury is the only one of these places with an organ built earlier than 1847.

The first organ ever brought to this country is still in constant use in St. John's Chapel, Portsmouth, N. H. The Hon. Henry K. Oliver, of Salem, Mass., thus gives its history: "It is sometimes known as the Brattle organ, having been the property of the Hon. Thomas Brattle, who was born in Boston, in 1658, and was treasurer of Harvard College (where he graduated in 1676, one of a class of only three members) from 1693 till 1713, the year of his death (unmarried), in Boston. Brattle square and Brattle street and the now extinct Brattle Street Church, Boston, of which he was the leading founder, giving the land on which it was built, take name from him. The organ (not large) referred to was of English make and imported. Mr. Brattle, in his will, says: 'I give, dedicate and devote my organ to the praise and glory of God in the said church [Brattle Street], if they shall accept thereof, and within a year after my decease procure a sober person that can play skillfully thereon with a loud noise; otherwise to the Church of England [King's Chapel], in this town, on the same terms and conditions, and on their non-acceptance or discontinuance to use it as above, unto the college, and on their non-acceptance, to my nephew William Brattle.' Brattle Street Church refused the gift, the opposition to organs in dissenting churches being then as great as it is now in churches in Scotland. But the parish of King's Chapel (Stone Chapel) accepted the gift, complying with the terms and procuring a 'sober person,' Mr. Edward Enstone, from England, on a salary of £30 per annum. Here it was used till 1756, when it was replaced by a new and larger one from England. It was then sold to St. John's Church, in Portsmouth, though rumor has it that it was for a while in a church in Newburyport. It is now at least 175 years old, and yet in good

order. Why, on 'its discontinuance,' it did not go to Harvard College, according to the terms of the will, is not known."

The following are some organ programmes recently played in England by Mr. Best in Liverpool, and Mr. Eyre at the Crystal Palace:

Overture, "Athalie".....	Mendelssohn.
Romanza, "The Fishermidmen".....	Meyerbeer.
Pastorale (Variations and Fugue on a Pedal-Bass).....	Bach.
Pastorale.....	Moriconi.
Military March, "La Garde Passe".....	W. T. Best.
Scherzo-Symphonique.....	Alex. Guilman.
Overture, "I Lituani".....	Ponchielli.
Andante in G major.....	H. Smart.
Fantasia in the style of Bach in F minor.....	Mozart.
Chaconne with Variations in G major.....	Handel.
Romanesca (Italian Dance of the Sixteenth Century. Anciently accompanied by singing).....	
Toccata for the Organ in B minor.....	Boilly.
Concert Fugue in G.....	Krebs.
Andante Cantabile.....	Smart.
Fantasia in C minor.....	Hesse.
Adagio in E flat.....	Hopkins.
Fantasia.....	Lemmens.
Wedding March.....	Gounod.
Theme and Variations.....	Hesse.
Grand Prelude and Fugue in D.....	A. W. Bach.
Danse Ancienne.....	Sanders.
Allegretto in A.....	Henselt.
Pastorale.....	Guilmant.
Hero's March (Op. 22).....	Mendelssohn.
Andante in G and Soprano Melody.....	Smart.
Barcarolle.....	Spohr.
Pastorale Sonato (1st movement).....	Rheinberger.
Fantasia with Choral.....	Smart.

The great organ will go, but not out of Boston.

An agreement has been concluded between the Music Hall Association and the persons who had applied for an injunction to restrain the association from making any disposition of the instrument, one of the terms of that agreement being the withdrawal of the suit. As has already been announced, the organ will be set up in the new hall at the South End to be built by the New England Conservatory of Music. The work of removal must begin on May 15 of next year, and the organ and all its appurtenances must be out of the hall on or before July 1, succeeding. The Music Hall Association will, however, if it shall be found necessary, provide storage room for portions of the instrument during the summer months. When ready for use in its new home the organ will have many important and greatly needed additions in the way of registers, especially of the sort known as mixtures, which will probably be furnished by the builders of the organ, Walcker & Co., of Ludwigsburg, Germany. The expression of a hope that no feeling of jealousy, growing out of national pride, will prevent the use of the best system of action known in France is in order, as well as of one that the architecture of the new hall will be more in harmony with the design of the "organ-house," as the Germans call it, than is that of its present abiding place. Mr. William O. Grover is the purchaser of the organ and the responsible party in the matter of removal. His connection with the matter is purely to save the great organ in the public interest, and those who deplored the threatened loss of the famous instrument from Boston have him to thank for its preservation here as one of our boasts as a musical centre. Mr. Grover is not only an amateur of music, but serves its cause practically as a trustee of the New England Conservatory of Music, which he hopes to see take its place in the highest class of such institutions, and as a director of the Philharmonic Society.—*Boston Transcript.*

Westminster Abbey Organ.

MESSRS. W. HILL & SON are now engaged upon the reconstruction of the above instrument, in order to render it thoroughly suited to modern requirements, and to the demands made by a cathedral service. For some years the necessary rebuilding has been contemplated, and the work is now being finally carried out. Originally built by Schreider about the year 1730, it remained unaltered till 1790, when Avery added a set of pedal pipes to GG. In about 1828 Elliott added new bellows and a trumpet stop. In 1830 Elliott & Hill built a new swell with an octave of large pedal pipes to GGG, 20 feet. In 1840 the organ was moved from the centre of the screen and placed at the two extremities, N. and S.; the compass of the great organ extended to CCC, that of the swell from tenor C to CC, and that of the pedal double diapason to CCCC, 32 feet. With the exception of the subsequent addition by Hill of a solo manual, the organ remained until now as it was after the alterations in 1848. The inconvenience of the CCC manuals, and the want of a separate pedal organ, together with the natural decay through age of various portions of the action, have necessitated a thorough rebuilding of the instrument, such as is now being carried out. The organ will be re-erected in its old position at the N. and S. extremities of the screen, but will be very considerably increased in height, though not in depth, the narrowness of the church forbidding any extra projection, for appearance sake, though the greater height will be a vast architectural improvement, more particularly because Mr. J. L. Pearson, R. A., the architect, has designed two fine cases to inclose the two divisions of the organ. These are somewhat after the model of the old Gothic buffet in the Cathedral of Chartres. Almost entirely new action of all kinds is being provided, of the most approved modern description, pneumatic apparatus being largely used. It is proposed to supply blowing power by means of a gas engine. Those pipes that are in good condition will be used again, while other new ones will be supplied, both as additions and as substitutions for damaged ones. Many of the new reed stops will be on a heavy pressure of wind. The organ, as

rebuilt, will, it is hoped, be a representative cathedral instrument of the best type.

The following is the new scheme of stops:

GREAT ORGAN.		CC TO A.	
1. Double Open Diap.	16 ft.	8. Twelfth.....	3 ft.
2. Open Diap., No. 1.....	8 "	9. Fifteenth.....	2 "
3. Open Diap., No. 2.....	8 "	10. Mixture (4 ranks).....	3 "
4. Open Diap., No. 3.....	8 "	11. Double Trumpet.....	16 "
5. Stopped Diapason.....	8 "	12. Posacon.....	8 "
6. Principal.....	4 "	13. Clarion.....	4 "
7. Harmonic Flute.....	4 "		
CHOIR ORGAN.		CC TO A.	
14. Gedact.....	16 ft.	20. Nason Flute.....	4 ft.
15. Open Diapason.....	8 "	21. Flautina.....	2 "
16. Dulciana.....	8 "	22. Dolcan.....	4 "
17. Keraulophon.....	8 "	23. Bassoon.....	4 "
18. Stopped Diapason.....	8 "	24. Cor Anglais.....	8 "
19. Principal.....	4 "		
SWELL ORGAN.		CC TO A.	
25. Double Diapason.....	16 ft.	32. Principal.....	4 ft.
26. Open Diapason.....	8 "	33. Fifteenth.....	3 "
27. Dulciana.....	8 "	34. Mixture (3 ranks).....	3 "
28. Salicional.....	8 "	35. Double Trumpet.....	16 "
29. Vox Angelica.....	8 "	36. Cornopean.....	8 "
30. Hohl Flute.....	8 "	37. Oboe.....	8 "
31. Dulcet.....	4 "	38. Clarion.....	4 "
SOLO ORGAN.		CC TO A.	
39. Gamba.....	8 ft.	42. Clarinet.....	8 ft.
40. Harmonic Flute.....	4 "	43. Vox Humana.....	8 "
41. Orchestral Oboe.....	8 "	44. Tuba Mirabilis.....	8 "
PEDAL ORGAN.		CCCC TO F.	
45. Double Open Diapason.....	32 ft.	50. Violoncello.....	8 ft.
46. Open Diapason.....	16 "	51. Viola.....	4 "
47. Open Diapason.....	16 "	52. Ophicleid.....	16 "
48. Bourdon.....	16 "	53. Clarion.....	8 "
49. Principal.....	8 "		

Wind of various pressures.

COUPLERS.

54. Great to Pedals.	59. Swell to Great.
55. Swell to Pedals.	60. Swell to Choir.
56. Choir to Great.	61. Solo to Great.
57. Solo to Pedals.	62. Swell Octave.
58. Solo to Pedals, 8ve.	

Various combination arrangements.

It is hoped the work will be completed during the autumn.

A Discursive Discourse on Music

A LETTER written in a female hand, and signed "A. B. M.," has reached us from Wisconsin. The writer says: "A friend of mine and myself read your paper regularly. We have disputed as to whether the editors of *Siftings* are musical. She says, judging from your writings, you have no music in your souls. I claim that you have. Can you say something in your paper that will decide this matter?"

We can, "A. B. M." If there is any one thing we know more about than any other thing, it is music. Just listen to this!

Music, with her soft, persuasive voice; music that softens and disarms the angry monarch; music that hath charms to soothe the savage breast and wield a power over the passion of the soul of man, is but a pageant of sweet sounds, an empty echo dwelling in the ear, when compared, during this hot June weather, with an invitation to take some beer on ice.

This, however, is an unfair comparison. Music is powerful. The power of music is said to be greater than that of the wand of the magician, and the horoscope of the astrologer. When the spirit of man is weighed down by a suspender button flying off into space, he is soothed by the soft cadence of the village bells falling upon his ear. The clear and sonorous strain—not the strain that caused the buttons to fly off—of a pair of dumb-bells comes over the ear like a sweet south wind breathing on a bank of violets, and a calm, quiet peace once more hovers over his back fence.

Harmonious sounds are delightful to the ear. They have been called "the medicine of the breaking heart." The wanderer far from home lives again in the days of his childhood, when he passes some lowly cottage in a foreign land and listens to the music of an infant's voice. To the amateur warrior, who marches with unfaltering steps, on the Fourth of July, to the hall where a banquet of bottled beer and canvas-backed ham sandwiches are spread, the martial strains of a snare-drum rolling in grand reverberations through space, in majestic alto-relevo modulations, steal upon his ear like a stream of rich, distilled perfumes, or the music of a gong at a railroad eating-house.

The red-shirted fireman could not enjoy his anniversary picnic without music. He could not anniversary worth a cent unless he had a band of brazen instruments to walk down the dusty street in front of him. The public-spirited boom of the cannon, the tintinabulous popping of ginger-beer bottles, all this, to the heroic fireman, is music, like the wild warbling of nature, above the reach of art.

The love-sick swain, beneath his lady's window, awakens tender feelings in his Dulcinea's breast (he also awakens the old man), and causes the house-dog to howl in harmonious unison with one of Beethoven's immortal sonatas that he drags by the tail through the lungs of a wheezing accordion. Music elevates and ennobles the soul; it holds in mighty chains the hearts of all, and it opens the cells where memory sleeps. How often does the simple melody of a hand organ cause an exasperated taxpayer to elevate his sole and raise the itinerant troubadour off his feet!

Without music, this world would be a soulless sounding-board. There would be no church choirs, "Pinafore" troupes or amateur concerts; and political rallies, military parades and \$45 parlor organs would be relegated to the murky gloom of the dead past.

We could say more—much more—on this interesting subject, but we think we have demonstrated to "A. B. M." that we know something about music.—*Texas Siftings.*

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In America as well as in Europe the direct influence of Steinway's inventions upon the character and value of the pianos generally produced by the trade has been most marked, for almost without exception the other piano manufacturers have more or less imitated the Steinway construction. This is a generally conceded fact.

But what no other manufacturer has been able to attain to the same high degree is the perfect organization of Messrs. Steinway & Sons' manufacturing establishments.

Steinway & Sons have established model works at Astoria (opposite the city of New York) for the constant open-air and kiln-drying of seven millions of square feet of the best obtainable lumber for the construction of cases of Square and Upright pianos, and for the making of Grand piano cases of bent wood in one continuous length; as also the vibrating part of each instrument.

And equally great have been the beneficial results upon the excellence of the Steinway pianos by the establishment at Astoria of Steinway & Sons' own metal works and foundry, at which the full metal cupola frames and other metal parts of steel and steel bronze are produced which have excited the admiration of experts everywhere. At the Centennial Exhibition of 1876 Messrs. Steinway & Sons were awarded (independent of the highest award for their pianofortes) a special diploma of honor for "the highest perfection of finish and workmanship and the greatest firmness and uniformity of metal structure, &c."

The reports of the various European Centennial Commissioners to their respective governments show conclusively the high value placed officially upon the Steinway productions in steel by these European authorities.

The combination of this wood and metal armature render the Steinway piano unique and unrivaled in this art industry, for all other manufacturers are compelled to use the old flat iron plates, cast in ordinary foundries.

Steinway & Sons are the only manufacturers who have their own foundry and whose patented construction and art of casting in steel the cupola suspended frames which, together with their mathematically exact duplex aliquot scales, guarantee that powerful, rich, sympathetic and singing tone, together with extraordinary capacity of standing in tune, invariably characterizing every Steinway piano.

In the Steinway Astoria works are produced all the piano cases, vibrating portions, full steel frames, hardware, as also the steel bronze truss and tube frames, &c., for the piano actions, by which latter the durability and perfect elasticity of touch is created, as also all other articles which can only be produced to such perfection through the existing special arrangements at Steinway's factory.

In the factory in New York, Fourth avenue, from Fifty-second to Fifty-third streets, all these articles are fitted together, finished, varnished with the purest copal varnish, and polished, and the completed pianos then taken to Steinway Hall, Fourteenth street, New York city, whence the instruments are supplied for the American market.

For Great Britain the Central Depot is at Steinway Hall, 15 Lower Seymour street, Portman square, London, and for the continent of Europe Steinways' Pianofabrik, 20-24 Neue Rosenstrasse, Hamburg. This latter establishment is supplied (like Steinways' factory in New York) with the cases, material, vibrating parts, with steel and metal armature, &c., &c., from Steinways' Astoria factory, to be finished according to the requirements of the moist European climate, in French (shellac) polish, which manner mature experience has fully shown as alone applicable in moist climates.

Steinway & Sons manufacture for the whole world, every piano being made under their own control, according to the requirements of the respective climate and taste of the country of its destination, and fully warranted to be perfect in every respect.

The result is that the highest authorities of the old and new world consider the Steinway pianos real works of art, of which fact Messrs. Steinway have received countless written testimonials.

The performance of the "Imperial" or "Nelson" Mass at a recent Richter concert in London, says the *Standard*, was by no means a satisfactory undertaking, although the choir fairly claim praise for their department. The fantastic tempi the conductor chose to adopt was often utterly destructive to the character of the music, and the unfortunate departures from the composer's clear design in the use of the organ many critics cannot altogether overlook.

Musical Degrees.

MUCH has been said on this topic; still the importance of this subject, so largely concerning the best interests of the profession, justifies its further consideration.

The way to the present observations has been paved by the following paragraph, extracted from that admirably conducted and excellently served paper, the *New York Musical Courier*:

"A correspondent of the *Monthly Musical Record*, discussing the current mode of examination for the degrees of 'Mus. Bac.' and 'Mus. Doc.' expresses the following opinion upon the subject: 'Would not a satisfactory reply to the question, What music have you already written? be a better reason for making a Bachelor or Doctor of Music than the answers to the examination questions, prefaced by an "Exercise," showing how correctly the candidate can write when he tries?' From one standpoint, the mode suggested to the foregoing question is to be preferred, for dry knowledge alone, however valuable for scientific purposes, should not be the chief foundation whereby a degree can be secured. A writer in another English musical journal some time ago asserted that none of the great masters, if living now, would be able to take the highest musical degree at either one of the English universities. The truth of this can scarcely be questioned, for much information aside from that purely musical is demanded from the candidate, who must be a book student more than a really gifted musical composer, if he wishes success to crown his efforts at obtaining a degree. What works one has written is, therefore, a good test to those desirous of having a 'handle' to their name."

There is much worthy of thought in the foregoing extract, still there is much to be said about musical degrees in other directions.

To begin, the musical profession in its higher branches has much ground to recover before it can be fairly level in the eyes of the world at large with the other professions; and the solid dignity, the public assurance of well-tested strength, which our degrees ought to secure, are powerful factors in the uplifting of the profession of music.

Again, all professions have their executive as well as their creative departments: their building-up and workman-like functions, as well as their architectural, speculative, and expanding powers. All musicians are no more called upon to compose, than are all clergymen, or medical men and lawyers to write books upon theology, physiology and law. And, when thinking men of talent feel themselves impelled into composition—and the more the emanation of thought is fostered in all forms of composition, whether in science or art, the better for all of us—it is surely good that they should have been previously thoroughly tested in their several technicalities; for the process of testing necessarily presupposes the still more important process of ample preparation.

Then, if we concede for the sake of argument that possibly the great composers were not men prepared to answer all the nice questions of modern musical technicalities, our concession does not empower us to say that future composers can afford not to keep pace with the times in which they live, or that music is not, as a science, as well as an art, to advance and expand.

As a matter of fact, however, almost all the great composers were not only men of philosophical and logical powers of observation, but were also men of some, and in a few instances of even large, culture. What indeed is a noble piece of music but a philosophical and logical address, in pure sounds, to the hearts and minds of men? To be well-trained and well-read, as more than one great musician has observed, is the necessary business of the composer, as it is the duty of all other artists and all other members of large-sighted and intellectual professions. The habit of "trained observation," an essential condition of artistic life and of the exercise of any mental power, must, to be strong and sure, be systematically advanced; and it is surely just as well, that ample preparation should be also satisfactorily tested. The exercise of creative thought, is truly a thing above and beyond schools and systems; but this fact does not say, that he who has the power to exercise such gifts should not go to school, and should not master the required technicalities of his profession. Nay, the world has never known, and as far as can be seen, never will know, such a phenomenon as a great composer or other manipulator of new thought impulses, who has not by some means or other learned how to use thought-materials to more or less advantage.

The examination schemes employed to test candidates for musical degrees, do not overlook the scores and labors of the great masters in their tests, and so far they are true to their functions and public trusts, as means of securing in the recipients for high honors, men who are necessarily good musicians from the scholastic point of sight.

The examination papers, indeed, show perhaps too great a tendency to the adoption of particular idiosyncrasies and systems, as I have before now striven to show. But a still more dangerous approach toward the rocks of scientific pedantry, it must be allowed, is now observable in the determined inclination to base the musician's examination primarily upon the lines of acoustical knowledge. Now though it is highly important that the student and exponent of the secrets of harmony should be sufficiently versed in acoustics, to make too much of this important department in what should ever be an all-round scheme of trial, is tantamount to saying that the physician is only fit to practise, when he has acquired a complete mastery over the scientific features of botany and mineralogy; and in result, such an exaltation of the science of primary causes, is like saying with all due respect, that

Helmholtz should be a doctor of music and that Beethoven could have no claims to such distinction. I say these words, with earnest convictions on the one hand, that every musician should study acoustics up to a really efficient point, and that an excessive devotion to the scientific aspect of the art on the other hand, may however be insisted upon to the prejudice of the general all-round character of the examination of men destined to practise a profession which should surely be at least as artistic as it may be scientific.

It seems impossible to doubt, all things considered, that the practice of seeking to obtain musical degrees is a not unimportant means toward the general advancement of the art and its professors. All young musicians will do wisely so to qualify themselves for professional life. Let the student beware that to hold such a high honor is to have merely a substantial warrant of adequate preparation and a good promise for the future, and not to possess a name to trade and live upon; there are doctors and doctors; and great careers are after all only secured by great men. It is a great thing to be a sound scholar, but it is a still more noble thing to prove one's self to be a true man and a conscientious artist.

Again, our Universities, precious as they are in the national scheme of education, cannot be looked to as the fountains of artistic power, any more than our schools, invaluable as they are, can be expected to hold a monopoly for the production of great leaders of literature. The source of such powers is beyond the ken of man.

Genius and its handmaid learning, should stand in a well-balanced attitude of mutual respect. True genius is rarely presumptuous, but uninspired learning is apt to claim too much power. Learning is ever to be respected, but genius in art, has claims to be even more esteemed and loved.—E. H. Turpin, in the *London Musical Standard*.

Charles E. Ford.

THE portrait on the title-page of the *Critic* this week will be recognized as that of Mr. C. E. Ford, manager of the opera company now playing its third successful summer season at Uhrig's Cave in this city. Mr. Ford is probably the youngest, and certainly the most successful manager of English opera in the United States, being the only one who has kept his company intact season after season, playing all the old favorites and adding the latest successes to his repertoire, and at the same time establishing a reputation for personal morality and integrity. He has also shown more courage than any other manager in resisting the bulldozing tactics of those who have attempted to establish an international copyright outside the laws of Congress, twice defeating Doyle Carte, who endeavored to prevent him playing "Billie Taylor" and "Iolanthe," assuming all the expenses of the legal contest, although other managers derived an equal benefit from the result.—*St. Louis Critic*.

A Valuable Opinion.

Anton Rubinstein, on being asked by Herr B. Senff, the publisher of the *Signale*, to edit a new edition of the classical works of Beethoven, Mozart, &c., has written a most interesting letter in reply. After acknowledging the good intentions of many an editor and publisher, who have given to the world most carefully prepared and splendidly executed editions of the musical classics, he maintains that it is impossible for one man to revise and for one publisher to bring out an edition which would be accepted as the standard edition for the future. He proposes, instead, that all the principal publishers should join in inviting all competent musicians to an annual meeting, at which doubtful questions might be discussed and decided by the opinion of the majority. By these means he thinks that a standard edition of classical works could be prepared, which would be an authority and a help equally to the poorest country teacher and the Professor of a conservatoire.—*Ex.*

To music teachers the above will prove to be of great interest, and will serve to show that the opinion of only one man, however talented he may be, is not to be accepted with absolute unquestioning. No one is infallible, and Rubinstein has exhibited in his outspoken belief the spirit of a grandly gifted, modest, and sensible musician. Association is the magic word of the present age, and only in the midst of numerous sage counselors is safety possible.

A capital story is told of William Russell, the well-known ballad singer of twenty years ago. One night while the celebrated vocalist and some mutual friends were making merry over a bottle of wine, just before the opening of a concert, Russell laid his companion (Mr. G. P. Morris) a wager that, if the title of a song were chosen, he would go upon the stage, improvise both words and music, and obtain an encore. The wager was accepted, and Morris chose for his title, "Richard the Third." The house was crowded when Russell appeared upon the stage, and it was gravely announced that he would sing his celebrated song, "Richard the Third;" or, "the Battle of Bosworth Field." Russell said afterward that he was almost exploding with laughter. Nevertheless, he sat down at the piano, rattled off a prelude, and began to sing: "'Twas night!"—then followed a pause in the singing and a grand flourish on the piano—"the hostile armies lay!"—another vocal pause—"upon the tented field!" Then he fell into a march movement, improvising words as he went, and concluded with, "Bind up my wounds! Give me another horse!" Tremendous applause followed: a repetition was demanded, and Morris lost his bet.

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Music in Baltimore.

THE following letter appeared in the *Baltimore American*, and although headed "Music in Baltimore," is of such general interest to the whole musical public of this country, and to all those who would like to become part of it, that we reproduce it in its entirety. The ideas are clearly and comprehensively expressed, and coincide with those often put forward by THE MUSICAL COURIER. The comments on teaching ought to be interesting alike to parents, pupils and teachers, and the plea for the erection of a music hall holds good for a good many other cities in these United States outside of Baltimore.

Editor American: In response to numerous requests and questions relative to music and its accomplishments, I beg leave to offer, in answer, through your valuable paper, a few suggestions to each and every one interested in the advancement of musical taste and culture, and a thoroughly practical plan by which the desideratum may be reached.

That people differ greatly in their enjoyment of music is a fact which is every day forced upon the attention of every music teacher. We daily come in contact with people who have not as yet come to any adequate appreciation of the highest and best in music, and whenever we come into relations with the public at large the case is worse, for the general public is not receiving instruction, nor does it even show much desire to become musically intelligent. When these intellectual gifts are wanting, if really great compositions are enjoyed at all, it is only in a fragmentary way, and it is only the inferior elements of the work which produce pleasure. But when we turn to a large number of our pupils, and to their parents and friends, we find that they have as yet little or no interest in the very compositions which are prized most highly. The great masters are to them only names, and often names associated in their minds with fatigue and *ennui*, rather than with delight and inspiration. To them classical music is a dull, lifeless, unintelligible mass of confusion. They find no reason why a symphony or a fugue should begin at one point rather than another, or should continue for a given length of time rather than for a greater or less period, or should even come to an end, except through the fatigue of performers and hearers.

So far as this element predominates in the music—while the intellectual retreats into the background—their musical appreciation goes. Play them a spirited march or waltz, and they find pleasure in it. Their difficulty begins as soon as the intellectual element begins to be prominent.

Those who have become sufficiently interested to listen attentively to good performances of songs, pianoforte compositions, chamber music, symphonies, &c., by the best masters, soon recognize an intuitive perception of the main outlines of their structure; they learn to see beauty in them, and to apprehend, more or less distinctly, their character. There are many intelligent, educated people who have not yet learned that music is a language—a language which expresses states of the sensibility; that every composition has a character of its own, and reveals the emotional state of the composer. They do not seem to understand that the reason why the "Hallelujah Chorus," for example, is so overwhelming in its effect, and has such permanent interest and value, is that the music is the direct, immediate expression of the sublime emotions awakened by the lofty religious ideas in the words, and that Handel's immortality depends on his possessing the genius which enables him to invent just the particular musical form of expression which should embody and convey this emotional content.

The Beethoven Symphonies are the embodiment of what was best and noblest in the life of a great man. He who sees this clearly, and enters into his life or that of any great composer through his works is musical; he who cannot yet do this is unmusical, except in a limited sense. People who once come to think there is something in music worthy the attention of intelligent men will be likely to give it more careful attention than heretofore; and this is the *prime necessity*.

PIANO PLAYING AND TECHNIQUE.

It is of the utmost importance that talented beginners should have the very best teachers, and parents cannot be warned sufficiently of such mistaken ideas as that any teacher is "good enough to teach a talented child the rudiments of piano playing." How many have not found out that had their own fingers been properly trained when young they might have attained to something? How is it that so few modern pianists are capable of doing justice to a single *Mozart* concerto, which consists principally of scales and broken chord passages? The reason is that few of them can play a scale evenly and rapidly, while they can rattle down a Liszt rhapsodie, perhaps to a faint likeness of what Liszt intended it to be, because in that it does not depend so much upon the independence of each finger as, perhaps, upon how many octaves he can play in a second, or whether he can strike a chord containing a dozen and a-half notes at once, with but ten fingers to do it with. Everything depends, in the case of young pupils, on giving them sound models. And, above all children should have their taste for music formed on models which command the respect and admiration of connoisseurs. It is here that the most important work is to be done and the greatest results achieved.

SINGING.

Admitting, however, that piano music may be more frequently "murdered" outright than vocal, yet the latter sin is greater, because it leaves the "vocal body" in a mangled condition, whereas the other "murder" leaves a very respectable "corpse." The people gaze upon the remains with nonchalance, while the mutilated form of the vocal victim draws heavily upon the sympathies, and may cause weeping, pain, horror, and possibly convulsions. Again, indistinctness of enunciation is not the only obstruction to

song eloquence. For instance, it would be preferable to hear the orchestra alone or with the singing to the syllable *la* in the opening chorus of "Elijah." "Help, Lord," if the singers are going to say, "Hell, Lord;" or if in the "Hallelujah Chorus" of the "Messiah" you hear "halleluyup," instead of "hallelujah," or "Lif-tup your heads-*zo*, ye goats," for "Lift up your heads, O ye gates," "Glorious soap" for "Glorious hope." "Consecrated cross-eyed bear" for "Consecrated cross I'd bear," &c. Does not this so-called singing receive too much protection from the people and too little attention from the critic? First, we must have the teacher capable of producing; the student susceptible of receiving, absorbing and imitating; the scholar or exponent to disseminate. The natural consequence, with these conditions, will in due time produce a cultured and discriminating public, as ready to censure as to praise, to criticise as to compliment, to hiss as to applaud.

The sentimental, inordinate custom of encoring every vocal performance (especially solo), almost indiscriminately, is pernicious. In the school-room we will applaud every good effort for the purpose of encouragement, and in the family and friendly circle for similar and social reasons. But none of this practice should be allowed to show its hydra-head in the concert-room.

The person assuming the attitude of an artist, or the exponent of an art, never so simple, should be treated from that standpoint when before the public, otherwise the art will not advance or prosper. We need not only a higher standard of common-sense talk, but also a larger degree of independence in the honest expression of opinion. For the existence of some of these faults I have charged the teacher; and I trust the time may come when voice-teachers, whether foreign or native, will not ignore the importance of correct pronunciation, distinct enunciation, and good elocution in song.

MUSIC TEACHERS AND MUSIC TEACHING.

The teaching of music demands far more attention than it has received. If music is a power for good in this life, like all other powers which tend to advance and elevate humanity, it should be taken care of by competent authorities and given all the advantages of wise advice and judicious government. There are plenty of "music teachers" who have mistaken their calling. There have been, and are still, instances where a pupil began to "teach" before her own first quarter's lessons were finished. The other day a young lady, speaking to her pupils, discoursed in this wise: "Remember, my dears, a flat lowers a note one-half tone, and a sharp 'highers' a note one-half tone."

How pleasant and cheap it must be thus to study music and the languages at the same time and terms! The instances of crude teaching and shallow information about music are so numerous that those who do not study it properly never suspect its existence. And here is where the wrong enters most conspicuously, and it covers a much larger ground than might be supposed.

A plain statement this—that many teachers lay too little stress upon putting their scholars through a thorough course of technical exercises. They all want to play "pieces" to "show off" much too soon. Before being able to express thoughts in writing, we must first learn the art of forming the letters; so every student, before being able to express his musical ideas on any instruments, must first learn to master its technique. People often say that technical studies on the piano are drudgery; that one could learn to play the piano just as well by only playing "pieces;" but this is a mistaken idea, since a practical experience proves that "one must learn to walk before they can run."

That we, as a people, are naturally as musical as any nation on earth is my firm conviction—the opinion of Europe to the contrary notwithstanding. Where wealth centres, and commerce leaves the footsteps of financial achievements, art follows and builds her temple. * * * * * You cannot create genius by bidding for it, it is the gift of God; and the most you could do, were your wealth and your willingness to apply it a millionfold what they are, would be to make sure that a glorious genius shall have the freedom, light and warmth necessary for its proper development. You men of wealth can liberate genius from many hampering toils which the struggle for existence often casts around an artist's life.

ONE GREAT NEED.

Nearly all the large cities of the world have churches with organs in them; have a dozen or more orchestras and bands; have one or more choral societies, and other lesser musical advantages.

What are these social organizations doing musically for the people? Why not have the orchestras or bands play once or twice a week the year round good music, free to all people?

Let the choral societies take the tabernacles, and at the lowest price give the people a chance to hear the soul-uplifting strains of the great masters of music.

Do you say it is all impracticable?

The people would like classical music, if the embargo of crushing two-dollar and five-dollar tickets were not laid upon them. They don't like classical music, because they can't get a chance to hear it. That's why—and kid gloves, red tape, gold-headed canes and eye-glassed esthetes are the responsible parties.

"Music is as unsectarian as the perfume of a rose." To entertain a people well during leisure hours, is one of the important problems of government. It is possible that our criminal class would be greatly diminished if good concerts of an attractive kind could be furnished them at a low rate. This class is bred in saloons and dens of ribaldry, where vice is at a premium and virtue is laughed at, and thousands of young men—clerks, mechanics and laborers—go to such places to spend their evenings because they have no home and no other place that is attractive.

This is a subject not to be turned by your office-seekers, who have fattened on this kind of legislation—and a careful consideration should be given to the needs of the masters for art, especially music, as a means of healthful entertainment.

A SUGGESTION.

To have a band of musicians playing every day in some of your city parks at certain hours, not in distant parks, but as near as possible, where the masses could hear without expense, and if the weather should be inclement, in some covered place, I believe every dollar spent in this way would be a dollar saved in building a house of correction, and another dollar saved in prosecuting criminals.

If, again, this band might receive a patronage in the form of a guarantee in the case of a deficit (should there be one at the end of the season), it could establish itself in a place like the great exposition buildings of other cities and give nightly concerts at a nominal price of admission, where the masses might go and spend their evenings in a healthful, moral atmosphere, and our philanthropists would be astonished to see how many der. of vice and "free concert saloons" would perish in the rivalry. Music, then, challenges the support of the Church on moral grounds; of commercial interest on grounds of economy, and of the political interest for both these reasons.

But there is one thing lacking—we have no edifice for the masses; opportunities, but no place. Money enough has been spent foolishly to have paid for a permanent structure which would hold from eight to ten thousand people. Yet we have nothing. If there is ever a time when the wealthy citizens need to care for the masses it is when they are idle from enforced inaction. This, then, is the first thing to do—to secure the money needed for the land and building, and a shilling apiece from the inhabitants of this large city and suburbs would place a building thereon large enough for the giving of grand oratorios and other master works.

Somebody will, doubtless, have a gripe of incredulity, and say that "there would not be any use for such a building." There have been occasions for such a one already, and if they will only understand what I mean there would be use for it all the time. It can be done. It can easily be done. If a few wealthy men will but make their contributions large enough to cover the shillings of many who do not, or perhaps cannot give, the thing is an accomplished fact.

Rouse up, brothers of our art! Follow the example of your sister cities, and rear a temple of fame that shall lend honor and distinction to you. Give the people an opportunity to appreciate the benefits of musical study. See to it that the proper interests be aroused and maintained in schools. Show the school board, superintendents and school managers the importance of music as a branch of study. Place before them a correct standard of music teaching, so that they may discriminate between the good, bad and indifferent—a mere performer and a good teacher.

Is it not the duty of Baltimore to make itself a musical centre for the South? Baltimore claims a large amount of musical culture. If so, let it be shown. The present state of dearth of music in Baltimore is one of those incongruities which must be attributed to the indifference of a public that allows itself to be catered to with mediocrity in art, rather than rouse itself to that degree of critical discrimination which would but result in a grand success.

Let us have a music hall, a large organ, a fine symphony orchestra, a grand military band, plenty of good concerts, and a grand annual festival. In short, let us have a society of music and art that shall stand proudly eminent. Such an association might be placed in a condition that would not only insure its perpetuity, but enable it to carry forward successfully the great work of its existence. Much could be said of details, but I trust that this brief sketch may be sufficient to indicate the plan clearly enough for general comprehension.

Respectfully,
J. CARROLL CHANDLER,
Musical Director.

BALTIMORE, Md., June 20, 1883.

Pittsburg Correspondence.

PITTSBURG, Pa., June 27.

PERHAPS the most interesting musical matters that have of late come to your correspondent's notice, although not the most important, are the "exhibitions" being given by our public schools previous to the summer vacation. It is not a long time since music was first made a regular study in our public schools, and the success of the innovation is best attested by the performances of the scholars at the public exhibitions going on at present. I attended such an exhibition given by the pupils of the South Side schools—Professor Prosser, musical instructor—and was really delighted, the singing of the school classes being above my anticipation, and showing good points of which grown choruses might be proud. It would take a person of dull comprehension, indeed, to fail to see the beneficial influences of music in our schools, and to me it is a matter of delight to pass through some of our streets on an evening, past the homes of our hard-toiling people, and find a bevy of children congregated on a door-step and singing school songs with all the spirit and abandon of youth! The fact that "Paddy Duffy's Cart" and kindred compositions often form part of the repertoire does not affect the general principle of the matter in the genesis of a musical education.

Summer rest is being taken by our musicians, and consequently singing scarce. Toerge's Orchestra are giving their summer night festivals at Silver Lake Grove, and they are well attended. Toerge's is un-

(Continued on page 20.)

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(Continued from page 18.)

doubtedly a good orchestra, but the programmes that are being rendered are entirely too "sugar-watery," and comprise too many "harp sounds," "Æolian breezes," and other "delicacies" in the way of musical compositions, that can't be heard by any auditor who wants to enjoy nature at a little distance from the music stand.

Professor Weiss and his orchestra are giving concerts at Arsenal Park and catering to audiences who are less aristocratic, though none the less appreciative, than the patrons of Silver Park Grove.

Prof. J. H. Gittings, pianist of the Musical Union, is about to take a trip to Chicago, after which he will seek a season of rest at some watering-place. The Professor is a hard worker, and the performances of his pupils at the late exhibition at the Pennsylvania Female College reflect great credit on him and attest his conscientiousness as a teacher.

Professor Whiting is organizing a "War Song Chorus," on the principle of the late Boston venture, to hold forth in September under the auspices of the G. A. R.

Professor Retter (for goodness sake, don't ever tell him who I am, for the "Prof." to his name almost actuates him to commit murder) will probably brave the hot weather at home, for he has a very pleasant residence in the suburbs, and will find it no task to spend his summer there. Retter has been fearfully, outrageously and cruelly slandered by the imputation that it is he who pens your Pittsburg correspondence, and your humble servant considers himself flattered in proportion, for Retter is an able musician and competent critic. "Things are seldom what they seem."

The Musical Union, Mendelssohn Union and Mozart Society, to best of affiant's knowledge and belief, intend doing nothing for a while, and in the fall there will, no doubt, be a change in operations. A Festival Society, I think, will be organized for the purpose of giving May Festivals at regular intervals, and if such a society is called into existence, its chorus will, no doubt, be the chorus of Pittsburg; and by such a movement the many diseases competitive choral organizations are heir to, will no doubt, be effectually cured.

The Music Hall project will probably not be revived until some such organization takes the initiative, and in the meantime we can lay the flattering unction to our souls that the musical future for this smoky city looks bright and promising.

BEN MORDECHAI.

The Buffalo Saengerfest.

THE North American Saengerfest, for which Buffalo has been actively preparing for the last six months, promises to be the largest and most successful gathering of German singers ever held in this country. Sixty-four regular singing societies will attend the festival as guests, and almost every State will be represented. The festivities will be of the most elaborate nature, commencing on July 16 and concluding on the following Sunday. Arrangements have been made with all the hotels for reduced prices, and extra trains will be run by all the railroads connecting with the city. The music hall that is being constructed by the German Young Men's Association, will be completed in a few days. This building will be used for the six concerts which are to form the principal features of the "fest." It is 226 feet wide and 100 long and has a seating capacity of nearly five thousand. A large platform has been constructed in the centre of the hall. It will seat fifteen hundred persons. This is to be occupied by the visiting singers during the concerts. An orchestra of 100 performers has been engaged and will be under the directorship of Prof. Leopold Damrosch. All the German singing societies of this city have been invited, but on account of the distance to Buffalo they, with the exception of one, have all declined to attend. The Schillerbund have, however, accepted the invitation and will leave this city for the scene of the festivities on Sunday evening, July 15. There will be sixty regular members of this society, a number of honorary members and also members of various other organizations. The train will leave Jersey City on the Erie Railroad at a quarter past six, and will connect with the train containing the Aurora Singing Society, of Newark, at Paterson. The entire party will arrive in Buffalo early on Monday morning and be met by the Reception Committee and escorted to the Turn Hall, which is to be their headquarters during the festival. After having breakfast they will take part in the parade, which will consist of about seventy-five societies. On Monday afternoon and evening there will be concerts in the Music Hall. The festival will then formerly open with singing by the Fest chor of Buffalo. The welcome addresses will then be delivered. Then will follow the singing of a portion of Haydn's oratorio, "The Seasons." Parts of this will be rendered at each of the concerts, only the music adapted to male voices having been selected. On Tuesday and Wednesday concerts will also be held in which all the societies will take part. On Thursday there will be a large picnic, and on Friday an excursion will take place to Niagara Falls. On Saturday the societies will take their departure for the respective homes.

—Although there seems a reasonable doubt as to whether Mme. Patti will return to this country next season, there is already an elegant car being constructed for her use during the tour of the country, which will be nearly a duplicate of a car built in Europe for their Imperial Highnesses the Grand Duke Michael and consort of Russia.

HOME NEWS.

—Of young violinists it is said that they usually have inferior violins.

—Mr. and Mrs. N. Stetson are at the Rushmore House, Mamaroneck.

—O. T. Kimball and the Spanish students will give concerts in July in Ohio.

—Mr. Ferdinand von Inten, the distinguished pianist, left for Europe last Saturday.

—William Mason has left New York to enjoy his well-earned vacation at the Isles of Shoals.

—The Baltimore Oratorio Society ends its second season with a cash balance of about \$6,000.

—Alfred Joell, well known in the musical world, has so far refused to enter into negotiations for next season.

—S. B. Mills left last week for Chicago, from whence he will go to the Adirondack Mountains for the summer.

—Miss Fanny Kellogg (Bachert) and Miss Alta Pease sang at the convention at Canton, New York, June 27.

—Aimée, with the French opera, has a "date" at the Boston Park next season, and a varied repertoire will be given.

—Miss Hattie Whitlock is engaged by the Abbey Opera Company for next fall. She is reported to be the possessor of a fine voice.

—Brignoli has not been engaged for next season, but as he is a drawing card, he probably will be heard again during the fall and winter.

—Pettitt, of London (author of so many scene plays), has caught the lyric fever. He is writing the libretto for a fairy opera to be given in London.

—The comic opera upon which B. E. Woolf is engaged will be finished by the beginning of August, and will probably be produced at the Museum.

—It is probable that the upper part of the Casino will be ready to open the end of this week. The entire building, it is believed, will be completed about September 1.

—"All About a Bonnet," a sort of satire on officialism in this country, with Robert Stoepel as composer, is one of the coming productions in comic opera in Boston.

—Mr. C. F. Tretbar will stay a few weeks at Mr. James Myers' farm near Wappinger Falls, N. Y., where Mrs. Tretbar is spending the summer, engaged in literary work.

—"Madame Piper," Woolson Morse's new opera, has been secured by William A. Mestayer. It is said to be a very charming work, much superior to "Cinderella at School."

—Gilmore's band is to give a series of concerts at the Mechanics' Building during the continuance of the foreign exposition, beginning November 12, after the return of the band from Louisville.

—Max Strakosch has just concluded an arrangement with S. G. Pratt, of Chicago, for the production of that composer's opera "Zanobia, the Queen of Palmyra," at the Twenty-third Street Theatre.

—Chevalier de Kotski has composed and dedicated to P. S. Gilmore the "Manhattan Serenade," a solo for euphonium, with military band accompaniment. Signor Rafayelo, of Gilmore's band, is to add this selection to his repertoire.

—The cast of "Faust" for the opening of the Metropolitan Opera, New York, is announced as follows: *Marguerite*, Nilsson; *Siebel*, Scaldi; *Martha*, Lablache; *Faust*, Campanini; *Valentine*, Del Puente; *Mefistofele*, Novara.

—The 200th performance of Millocker's opera, "Der Bettel Student," was recently observed in Berlin. This piece will be presented at the Casino in October by the McCaull Company, and will be followed by Strauss's "Venetian Nights."

—It has been reported that Henry Abbey has engaged Signor Stagno as one of the leading tenors of the new Metropolitan Opera House. No information to this effect has been received by Mr. Abbey's representatives in this city.

—The Collier Opera Company concluded its representations of "The Sorcerer" in Boston last week, and on Monday evening, July 2, "Patience" had its first presentation at the Bijou Theatre. Miss Sadie Martinot made her first appearance with the company as *Lady Angela*, Digby Bell as *Archibald*, Miss Ida Mule as *Patience*, and Miss Augusta Roche as *Lady Jane*. Stephens and Solomon's "Virginia" is in preparation at the Bijou for early production.

—Richard Stahl, a young and successful composer of popular songs, and a gentleman who has enjoyed the advantages of an extended course of musical training at Leipzig and elsewhere in Germany, has completed the score of a new comic opera. The name of the work is "The Salem Witch," and the librettist is George Russell Jackson, so well known that no words of introduction are needed. Mr. Jackson has treated the Salem witchcraft theme in a decidedly original way, introducing Captain Kidd, a noble-hearted wrecker, and quite an array of colonial characters. His songs are very gracefully written, and can hardly fail to please. Mr. Stahl's music, which was heard in part the other day, has enlisted his best efforts, and his friends are very sanguine that its harmonies and melodies will carry the opera to success. "The Salem Witch" is to be brought out next season

under responsible management and by a specially engaged company.—*Boston Globe*.

—Miss Hattie Louise Simms authorizes a denial of the report that she is engaged for Joseffy's concert tour.

—The principals of the Boston Ideal Opera Company have all signed contracts with Miss E. H. Ober, its manageress for next season.

—Blumenberg, the violoncellist, has been engaged from last September nearly every week until the first of this month. He is expected in New York this week.

—Mme. Pauline Canissa, the singer, after a severe illness of several months' duration, has so far recovered that she could leave on the 27th ult. for Europe on a trip for the restoration of her health.

—The Nella F. Brown Concert Company, composed of Nella F. Brown, reader; Emma S. Howe, soprano; William H. Lee, tenor, and Frank Gilder, pianist, is on a tour through the British Provinces.

—Arrangements have been made by President Olliffe for a special concert in the Central Park, on this afternoon, July 4. The first concert of the season in Battery Park will be given on next Friday evening, July 6.

—We are glad to be able to rectify an error in our last week's issue. It was stated, through misinformation, that the back salaries for the Damrosch tournee had not yet been paid. The fact is, that the orchestra has been paid after a few days' delay.

—A young man who calls himself George Thurston was arrested in Jersey City early on last Thursday morning for having a bag of music-books in his possession under suspicious circumstances. The property was identified as that of Professor Ellis, whose conservatory of music had been broken into.

—The concert at Koster & Bial's on last Thursday evening, which was given for the benefit of the proprietors of the hall, drew a large audience. The programme contained a number of popular selections for the orchestra, and was well varied by the Martens family, Mr. Conradi, the tenor, Mlle. Marie Vanoni and Mlle. Adele Martinetti.

—The weekly concerts now being given by excellent bands in the New York and Brooklyn parks are very acceptable to the poorer classes of people, who have no money to spend for regular performances. The programmes are listened to by the crowds with great attention, and the enjoyment is very evident when a popular medley is being played. The action of those who are the means of such concerts being given is to be highly commended.

—Adolph Neuendorff, the composer and musician, made an assignment on last Wednesday for the benefit of his creditors, to Randolph Guggenheimer, a lawyer. No preferences are given. Mr. Neuendorff's liabilities amount to \$61,199.98, and his real assets to not more than \$8,000. The principal creditor is Eugenia Schmitz, an actress, whom Mr. Neuendorff owes some \$15,000 for arrears of salary and money loaned to him during the past ten years. Mr. Neuendorff attributes his failure at the Germania Theatre, to his persistent effort to elevate the German stage in this city. He is now acting as the leader of Arbuckle's orchestra at Point of Pines, the watering-place near Boston, and gives 33 per cent. of his salary weekly to the support of the widow and children of the late Mr. Arbuckle. He has written an opera entitled "The Rat Charmer of Hamelyn," and other pleasing works that have achieved a certain popularity.

Review of New Music.

C. J. WHITNEY, DETROIT, MICH.

That little friend of mine.....(song and chorus).....Frank Collins
Neither better nor worse than such "friends of mine" in the same guise usually are. The chorus of "That little friend," though containing mistakes, is better harmonized than the common run of such things. The public is not likely to take the melody in a "friendly" embrace.

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When the leaves return again....(Waltz song).....J. P. Westendorf.

It is doubtful whether the leaves would return again if they were endowed with hearing, and had to listen to Mr. Westendorf's music describing their future reappearance. The melody is weak and commonplace, and the accompaniment and chorus poorly written.

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FOREIGN NOTES.

....Saint-Saëns has returned from Algiers to Paris in bad health.

....Ysaye, the great violinist, is creating a sensation in Russia.

....At Caën, in France, recently a statue of Auber was unveiled.

....Marseilles is to have a grand International Concourse of singing societies and bands on August 19.

....Franz Wachtel, the young tenor, and son of the celebrated Wachtel, is engaged for next season's Cologne opera.

....M. Bonawitz's historical pianoforte concerts in London are spoken of as highly interesting. His playing is of a high order.

...."La Gioconda," by Ponchielli, will certainly constitute a regular number of the repertoire at the Covent Garden Theatre.

....Labatt, who has for fifteen years been the heroic tenor of the Vienna Court Opera, has retired to private life, as his voice has given out.

....A grand festival of singing societies and bands, offered by the City Council, with the aid of the Union Society, will take place at Ninove on July 29.

....W. G. Cusins has resigned the post of conductor of the London Philharmonic Society, to which he succeeded after the withdrawal of Sterndale Bennett, in 1866.

....The Société des Compositeurs de Musique, Paris, has conferred an honorary diploma of membership on Herr Rheinberger, in recognition of his dramatic legend "Christophorus."

....Carl Rosa has acquired, for two years, the sole right to perform "Carmen" in England in English, and has commissioned Mr. Thomas and Mr. Mackenzie to write new operas for his next season.

....Reyer's "Sigurd" may be produced at the Opéra, Paris, next winter. Reyers was an intimate friend of Berlioz, and his successor as musical critic on the *Journal des Débats*, and is a believer in Wagner.

....An operatic concert was given in Royal Albert Hall, June 2, in which Mesdames Albani, Lucca, Sembrich, Scalchi and Fursch-Madl, and Messrs. Mierzwinski, and Ravelli and others of repute, but as yet unknown in this country, appeared.

....At a concert recently given by M. Padeloup at the Eden Theatre, in Paris, a performance of Beethoven's celebrated "Kreutzer Sonata" was given, Theodore Ritter being the pianist and all the first violins of the orchestra playing the violin part.

....At the Scala, in Milan, recently, Verdi's "Requiem" and a cantata composed by Ponchielli for the occasion, were performed in honor of Manzoni's memory. Signor Faccio was the conductor, and Messrs. Pappenheim and Falconis and Messrs. Durot and Tamburini were the soloists.

....A festival was held at Ghent on the 1st and 2d of this month. The first day was devoted to Belgian composers. The performers numbered 500. The new works performed included "La Pacification de Gand," cantata by M. Walput, and "Amor lex eterna," a lyrical cycle in six episodes, composed by Adolphe Samuel.

....The directors of the London Philharmonic Society announce that in order to make another season self-supporting, a subscription list of 600 must be maintained, otherwise the concerts will be temporarily discontinued. Subscribers of last season are asked to express their preference for a series of eight concerts, similar in details to those of past years, or for one of six with larger orchestra and increased appropriation for soloists.

....London *Figaro* says that the deficit in the late Mapleson season in this country was \$42,670, and attributes much of the loss to the competition for Patti's services, which, it adds, are paid for at the rate of \$2,000 a night in London, against \$5,000 in America. Albani's services also appear to increase in value in America. Gye demanded \$550 a concert for her services at the Gloucester Festival, and \$625 a concert at the Leeds Festival, while \$1,000 a night were the terms named here last season.

....At Madame Antoinette Stirling's recent morning concert at St. James's Hall, a formidable array of singing stars appeared. The lady herself sang charmingly, though perhaps succeeding best in English music. Sims Reeves was in good voice. Mr. Santley also sang. The "Family Quartet" (the Coward family), gave much pleasure by their artistic performances. An interesting feature to musicians was the performance of Schumann's "Dichter-liebe" (1840), a cyclus of songs and a work of much character and beauty.

....Sir Michael Costa's "Eli" was given at St. James's Hall, London, on Saturday morning, the 16th inst., at three o'clock by Mr. Willing's choir. Coming, as it did, the day after the full rehearsal of the Handel Festival, of which, it is not necessary to remind readers, Sir Michael Costa has been the conductor since the initial performance in 1857, it was a happy thought of Mr. Willing thus to do honor to the composer-conductor by giving a performance of the work at such a time, and many of the chorus, as well as the general public who were in London for the purpose of attending the festival, availed themselves of the opportunity to be present and to join in the demonstration of re-

gard and esteem toward the renowned musician which the occasion so opportunely permitted.

....Rubinstein intends to write an opera, to be brought out in Hamburg next season.

....Mozart's "Idomeneo," after a neglect of more than twenty years, has been revived at Munich.

....The selections performed at a recent Crystal Palace concert from Mr. Mackenzie's "Colomba" were listened to with admiration, and produced a most favorable impression.

....Sir Arthur Sullivan, of "Pinafore" fame, is in very delicate health at Carlsbad. He has as his companion Frederick Clay, the author of "The Merry Duchess," who is also on the doctor's list.

....The pupils' annual concert in connection with the Royal Irish Academy of Music, Dublin, was held last month in the large concert hall of the Royal University Buildings. It was a great success.

....Herr Rille, the famous conductor of Berlin, has commenced an artistic tour through Germany with his entire orchestra. From the 1st of July till the middle of August he is engaged for the exhibition at Amsterdam.

....Joachim will pass the summer in Berlin; Rubinstein at Peterhof, where he is at work on his "Sulamith;" Bulow in the Pyrenees; Sarasate in Spain; Richter in London and Vienna; Planté in Passy; Saint-Saëns in Paris; Brahms in Ischel.

....The beginning of a movement in England against the extortionate charges of solo performers is to be noted in the Richter concerts in London, in which the interest is made to consist in the proper performance of notable works rather than exceptional displays by virtuosi.

....This year's representations of "Parsifal," at Bayreuth, begin on the 8th inst., and continue every other day. The curtain rises at four o'clock, the performance finishing at ten, so that those who attend who do not live in Bayreuth may depart at eleven o'clock on the trains that go in every direction.

....The whole of the rare collection of instruments left by the late violinist, Henri Viextemps, has passed into the hands of the Duke of Campo Selice, an excellent amateur, who already has in his possession, among other fine instruments by the most celebrated makers, an entire string quartet (two violins, viola and violoncello) made by the king of violin makers, Stradivarius.

....The Leeds (Eng.) committee has secured Alwina Valleria for the festival in October. Other vocalists will be Miss Anna Williams, Miss Marriott, Mme. Patey, Miss Hilda Wilson, Messrs. Lloyd, Maas, King and Santley. Albani's services were declined in consequence of the extraordinary stipend demanded.

....Abbey and Grau were in Milan last week. They have engaged the best musicians of the La Scala and seventy-five of the best choristers, also some fine dancers. They are trying to get the best tenor-digrazia of the day, Signor Masini, but he asks \$20,000 per month. Grau has offered him \$16,000 per month.

....Another terror has appeared in London for composers of popular music. An enterprising grocer has had a set of words adapted to the measures of a vocal waltz, and distributes copies of the publication to all his customers, who can thus sing the praises of "Green's Beautiful Tea" to the popular music of the day.

....The first performance in Italy of "Fidelio" was recently given at the Teatro dal Verme, Milan, by Mme. Lucca and Herr Neumann's Wagner Opera Company. The performance was not well patronized, notwithstanding that the company had won an excellent artistic reputation during its tour in the leading Italian cities.

....It is said that the oratorio of "Lucifer," words by M. Emmanuel Hell and music by M. Peter Benoit, both Belgians, recently produced at the Tracadero, Paris, was performed under the patronage and at the expense of the Duc de Camposelice, a former Belgian tenor, who, having made a very rich marriage and bought an Italian title, has not forgotten the artists, his former brethren.

....The eighth triennial Handel Festival began at the Crystal Palace, with the full rehearsal, June 8. The programme included "The Messiah," Monday, June 18; selection, Wednesday, the 20th; and "Israel in Egypt," Friday, the 22d. As Sir Michael Costa had not recovered his health at latest advices, his place as conductor, it was thought, would be filled by Mr. Manns.

....The Cologne Choir, known as the Kölner-Männer-Gesang-Verein, is now in London. It is giving a series of eight concerts. The ninety-two members of the choir are all amateurs, and they wish to erect and establish an "Anglican Church" in their great cathedral city. The society was formed in 1842 by a number of musical enthusiasts in Cologne, anxious not only to promote the interests of high art, but to aid charitable institutions.

....Nearly 1,800 members of church choirs attached to the Worcester Archidiaconal Church Choral Association held their fourth triennial festival in the cathedral at Worcester recently, and notwithstanding a rainy morning, the cathedral doors were besieged early, and there was a complete rush to obtain seats, the portion of the cathedral not occupied by the choirs being quickly filled. The number of church choirs joining in the festival was 63, and the total number of choristers more than 1,700. The pro-

cession of choirs and clergy into and out of the church was the spectacle of the day for the congregation.

....A festival on a large scale will be held at Copenhagen during next August, at which the works performed will be chiefly by Northern composers, special prominence being given to those of the Danish school. Gade has composed a cantata entitled "Eine Sundfahrt" especially for this occasion.

....The London *Musical Standard* says: "Of Schubert's Unfinished B minor Symphony it is scarcely needful to say anything, as it is so often performed and so well known; but of the composer himself much might still be written in admiration of his unbounded love for his profession, as shown by his incessant labor, in spite of many difficulties and disappointments. The following beautiful quotation from the preface to Coleridge's poems seems to be peculiarly applicable to Schubert, and indeed with perfect truth might have formed the preface to his musical works: 'I expect neither profit nor fame from my writings, and I consider myself as having been amply repaid without either. My work has been to me its own exceeding great reward; it has soothed my afflictions; it has multiplied and refined my enjoyments; it has endeared solitude, and it has given me the habit of wishing to discover the good and the beautiful in all that meets and surrounds me.'"

....Hans Richter performed a new "Rhapsody" by Dvorak, at one of his recent London concerts. "C. A. B." provided a careful analysis of it. He began by defining what a "Rhapsody," as applied to music, is: "The word, which is strictly classical in its derivation, signifies the stringing together of verses or tunes. A work of this kind, which may be defined as an emanation from the variation form, may be briefly described as consisting of a series of movements, or rather changes of tempo, fused into one single and continuous movement, the leading subjects of one or the other of which by a process of metamorphosis or thematic development, are made to serve as primary or secondary subjects in the others, in company with more or less matter of an incidental and independent character introduced transitionally." It would be impossible to explain better in so few words what a "Rhapsody" is. Its present perfected form (though, like all that is beautiful, it has been of gradual growth), we owe to Liszt. Naturally, a "Slavonic" rhapsody cannot carry away the hearer in the same way as a "Hungarian" rhapsody does; because it does not deal with the music of a people full of poetry, unbound by the laws of civilization. But Dvorak's rhapsody is too studied—not sufficiently extravagant. The melodies used are not of a striking or particularly pleasing character; and the treatment, through clever and in its dissecting tendency—i. e., the tendency to make entire phrases and new themes out of two or three notes of the principal melodies—highly suggestive of Liszt, yet seemed to lack that inspiration and spontaneity which alone can give life to such a work.

Foreign Operatic Companies.

OUR numerous readers will be interested in knowing the personnel of certain opera companies that have been recently formed and their present whereabouts.

The company for the Royal Theatre, Madrid, for the season of 1883-'84, is already completed, and is composed of the following vocalists: Sopranos—Elena Teodorini, Giuseppina Gargano, Adele Gini and Adele Borghi; tenors—Angelo Masini, Carlo Bulterini and Nicola Figner; baritones—Mattia Battistini, Giovanni Bianchi and Luigi Rignolosa; basses—Romano Nannetti, Francesco Vecchioni and Virgilio Donati. Another dramatic soprano and contralto will be added to the above list.

The company now performing at the Politeama, Rome, includes the following artists: Sopranos—Negreni and Anearani; mezzo-sopranos—Leonardi and Peralez; tenors—Belli and Moretti; baritones—Sparapani and Scaramella; basses—Abramoff and Campello. Orchestral conductors—chief, Grisanti; assistant, Discansi.

The artists engaged for Calcutta are Signora Dotti, the tenor De Angelis, the baritone Farina, and the buffo Carbone.

The company engaged for Athens from June to September, is thus composed: sopranos, Virginia di Giovanni and Caterina Bottarelli; contralto, Cesira Bacchiani; tenors, De Sanctis-Marianecchi and Elias Candio; baritones, Guilio Faré and Raff. de Giorgio; basses, Numa Giommi and Luigi Martellini.

The company for St. Petersburg (Russia), for the ensuing season will comprise the following artists: Sopranos, Nadina Bulicoff, Elvira Colonnese, Luisa-Maria Durand, Virginia Ferni-Germano (for the carnival only); Elvira Repetto-Trisolini and Amelia Stahl; contraltos, Guilia Velmi and Maria Zanon; tenors, Francesco Marconi, Ladislav Mierzwinski, Antonio Sylva and Fernando Valero, baritones, Eugenio Aleni, Antonio Cotogni Menotti Delfino, Eugenio Dufliche and Signor Ughetto; basses—Augusta Pinto and Francesco Uetam. The buffo singer will be Giuseppe Ciampi.

During the season just ended at the Royal Theatre, at Malta, seventeen different operas were given and one hundred and seventy-seven representations. The opera performed the greater number of times was "Faust," 20; then "Mignon," 16; "Crispino," 14; "Jove," 13; "Un Ballo in Maschera," 12; "Ruy Blas," "Il Barbiere," and "Il Trovatore," 11 each; "The Jewess," "L'Elisir d'Amore" and "Linda di Chamounix," 10 each; "La Campana dell'Eremitaggio," 7; "Ernani," "Don Checco" and "La Rita" (by Signor Guercia), 6; "La Traviata," 5; "Don Pasquale," 2; and two performances made up of acts from various operas.

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Personals.

VALLERIA'S ENGAGEMENT.—Report states that Mme. Valleria has been engaged as solo soprano for the Leeds Festival, England, in place of Mme. Albani. We think this decision will not be regretted, for Mme. Valleria is a singer of great merit, while her claims are not exorbitant. She was much liked when singing in opera at the Academy of Music.

SADIE MARTINOT'S NEW ROLE.—Sadie Martinot is now singing the rôle of *Lady Angela* in "Patience," at the Bijou Theatre, Boston. In light opera, Miss Martinot has achieved a good degree of success, and her present engagement will no doubt serve to increase it.

POSSESSING SUPERIOR TALENT.—Miss Berta Ricci will sing the principal rôle in S. G. Pratt's opera, "Zenobia; or, the Queen of Palmyra," when it is produced in this city by Max Strakosch at the Twenty-third Street Theatre. She is said to possess talent of a superior order.

LITTA'S CONDITION.—Mlle. Litta is now out of danger, although she is by no means able to be about. Her condition, however, calls for the most careful attention.

HER RETIREMENT REGRETTED.—Mrs. Annie Louise Cary-Raymond is summing in St. Albans, Vt. The public have not yet become reconciled to her withdrawal from her profession as an opera singer.

PACHMANN'S SUCCESS.—A London critic thus writes in the *Musical Standard* of Vladimir de Pachmann: "M. de Pachmann is the crowning success of the season, and the undoubted favorite, among many favored ones, of musical London. He is thoroughly worthy of the distinction; for the most lavish praises of him that we constantly hear are but poor and cold reflections of the admiration that he awakens. Two of the chief causes of his popularity are, however, not usually pointed out; these are, his excessive and unaffected modesty, and his childlike enjoyment of the passing moment, without apparently a thought or a care, beyond the endeavor to give, not so much a perfect as an enjoyable rendering of the work in hand. This simple wish to be pleased and give pleasure has, in the rare cases when it outlives childhood, a fascination peculiarly its own. In M. de Pachmann, it distinguishes him from Von Bülow, whose manner offended some of the critics, because he seemed to say, 'Listen to the beauties that I will reveal to you in this work;' it distinguishes him in a more marked degree from Rubinstein, who, with

his followers, seem to imagine that his extraordinary power creates rather than reveals the hidden poetry; for M. de Pachmann seems to say, 'This is beautiful; let us hear it and enjoy it together!' His manner thus tends to establish an altogether unusual sympathy between himself and his audience, a sympathy that deepens into admiration with closer acquaintance."

A FINE INTERPRETER OF MENDELSSOHN.—Mendelssohn's *Capriccio* in B seldom finds a better interpreter than Mlle. Clotilde Kleeberg, who recently appeared at the Crystal Palace for the first time. Although young in years, she has an intelligent appreciation of the requirements of the respective composers whose music she so judiciously selected for her début, and this, combined with a most perfect technique, insured for her an undoubted success.

WINKELMANN'S LAST PERFORMANCES.—The tenor Winkelmann, one of the "Parsifals" at Bayreuth last year, has given his last performances previous to entering on his engagement at Vienna. During the last five years he has appeared in forty-seven parts and 373 performances, the largest number being in "Lohengrin" and "Tannhäuser."

A YOUNG VIOLINIST.—Miss Tua, the violinist announced as one of next season's solo players in this country, is fifteen years and seven months old. Her father was a violinist, and first taught his daughter. At the age of nine she was in the Paris Conservatoire, under Massart, master of Sarasate and Wieniawski, and at twelve years of age carried off the first prize.

RICHTER'S RANK.—Herr Richter, the celebrated orchestral conductor, is a musician possessed of many fine qualities. His mental characteristics are so very marked that a London critic says of him that he plays upon the orchestra as if it were a piano or violin. No doubt he is a highly gifted musical general.

A BANDMASTER IN CHINA.—M. Bigel, a bandmaster, is trying to elevate the art of music in Tientsin, China. He performs on the various wind instruments with great ability, and seems to have made modern music a trifle more acceptable to Chinese ears than it has yet been.

FETED IN PARIS.—Bottesini is said to be a born double-bass performer, in the same sense as Liszt is a natural-born pianist. In Paris he has created a veritable furore by his playing, and has been fêted with great enthusiasm.

WARMLY COMMENDED.—Mme. Louise Brocq, of Paris, is now playing the piano in the Exposition Building at Amster-

dam with remarkable success. Her play has a refinement and delicacy that call for great commendation.

NO SLIGHT LOSS.—Eugène Durdilly, the Inspector-General of the Paris Society of Authors, Composers and Music Publishers, has recently died. He was only thirty-one years old, and wrote for the *Progress Artistique*. His loss to the society named above will not be slight.

A PIANIST OF HIGH RANK.—Mr. Kuhe, as conductor of the Brighton (England) musical festivals, and as a composer of light popular compositions, has done good work in the cause of music. As a pianist he holds a deservedly high position.

ROSSINI GONE, ALAS!—Mme. Paolina Rossini has accepted an offer to sing during the season as prima donna assoluta at Madrid, Spain. We will try to do without her here.

GRATIFYING SUCCESS.—Mrs. Abbey Hervey, the soprano singer, will next season star with the De Leve Concert Company. Heretofore her success has been of a gratifying character.

A TALENTED YOUNG ARTIST.—Joseph Greensfelder, who is well known as a talented singer of comic opera roles, will next season belong to the E. E. Rice's Bijou Opera Company.

THURSBY OVERWHELMED.—Miss Emma Thursby has returned from her California tour and triumph. Three prominent managers have made her offers for next season.

SALLIE REBER GOES ABROAD.—Sallie Reber, the comic opera singer, has gone to London to fulfill an engagement in a light opera company. No doubt her success will be commensurate with her talent.

PELTED WITH FLOWERS.—Mme. Engally has had great success at Bordeaux in the rôle of *Leonora*, in Donizetti's opera of "La Favorita." Many bouquets were thrown on to the stage by the occupants of the boxes. Before appearing in "Favorita," she sang in Dimitri."

—A cornetist, with a sufficiency of self-confidence, has been entertaining all who would pause to listen to his strains in front of the Tremont House, Boston, on several evenings lately. Placing himself on the street opposite the hotel on a recent evening, he sent forth his usual curious combination of sound. In a little while the street was blocked by promenaders. Many of his audience became unruly, and the services of the patrolmen of the beat were necessary to clear the sidewalk.

Professional Cards.

[This department has been established to give members of the musical profession an opportunity of keeping their names and addresses before the public. Cards under this heading will be inserted for \$10 per year each.]

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The "Musical Courier" is the Only Weekly Musical Paper Published in the United States. Office, 25 East 14th Street.

OUR SUCCESS.

THIS number of THE MUSICAL COURIER is the largest and most complete purely musical paper that has ever been published. With it we begin our second half year as its editors and proprietors. Our anticipations have been more than realized. Although we were confident that a majority of the firms engaged in the piano and organ business would give us a willing patronage, we did not flatter ourselves that in addition to them we would receive the approval of nearly all the rest, thus virtually being indorsed by the combined trade interests.

A glance at the list containing the names of such houses as are advertising in this issue, will convince everyone that THE MUSICAL COURIER is the leading and most influential musical and music-trade paper published in the United States.

We have no preferences; all firms whose goods are manufactured honestly, and all firms who do a legitimate trade, will be protected by THE MUSICAL COURIER. The few who make fraudulent goods, who try to impose such instruments upon the public, and those firms that are engaged in pursuits that bring discredit upon the trade, will be in the future, as they have been in the past, fearlessly exposed in our columns.

Following are the firms who advertise in our issue of today. We produce the list alphabetically:

Baker, B. F., piano manufacturer.....Boston.
Baus, Augustus, piano manufacturer.....New York.
Behning & Son, piano manufacturers.....New York.
Behr Brothers & Co., piano manufacturers.....New York.
Bent, George P., organs.....Chicago and Kansas City.
Billings & Richmond, piano manufacturers.....New York.
Boston Musical Instrument Co., band instrument manufacturers.....Boston.
Bothner, George, action manufacturer.....New York.
Briggs, C. C., & Co., piano manufacturers.....Boston.
Cable & Sons, piano manufacturers.....New York.
Carpenter, E. P., organ and organ action manufacturer.....Worcester.
Chase Piano Co., piano manufacturers.....Richmond, Ind.
Christie & Son, piano manufacturers.....New York.
Clough & Warren Organ Co., organ manufacturers.....Detroit.
Connor, F., piano manufacturer.....New York.
Crane & Chapuis, piano felt manufacturers.....New York.
Decker Brothers, piano manufacturers.....New York.
Dyer & Hughes, organ and organ case manufacturers.....Foxcroft, Me.
Emerson Piano Co., piano manufacturers.....Boston.
Estey, J., & Co., organ manufacturers.....Brattleboro, Vt.
Fort Wayne Organ Co., organ manufacturers.....Fort Wayne, Ind.
Gabler, E. & Brother, piano manufacturers.....New York.
Gally, Prof. M., automatic musical instruments.....New York.
Guild, Church & Co., piano manufacturers.....Boston.
Haines Brothers, piano manufacturers.....New York.
Hammacher, A. & Co., piano and organ hardware and material.....New York.
Harrington, E. G., & Co., piano manufacturers.....New York.
Harrison, L. C., pipe organ manufacturer.....New York.
Hallet, Davis & Co., piano manufacturers.....Boston.
Huner, J. F., piano manufacturer.....New York.
Hunt, C. B., & Co., organ manufacturers.....Boston.
Ithaca Organ and Piano Co., organ and piano manufacturers.....Ithaca, N. Y.
Knabe, Wm., & Co., piano manufacturers.....Baltimore.
Kraemer, T. F., & Co., piano-cover makers.....New York.
Kranich & Bach, piano manufacturers.....New York.
Kurtzmann, C., piano manufacturer.....Buffalo.
Loring & Blake Organ Co., organ manufacturers.....Worcester.
McCammon, E., piano manufacturer.....Albany.
McPhail & Co., piano manufacturers.....Boston.
Miller, Henry F., piano manufacturer.....Boston.
Munroe Organ Reed Co., organ reed manufacturers.....Worcester.

New England Organ Co., organ manufacturers.....Boston.
Odell, J. H. & C. S., pipe organ manufacturers.....New York.
Peck & Son, piano manufacturer.....New York.
Pierce, Samuel, organ pipe manufacturer.....Reading, Mass.
Reinwarth, C., piano string manufacturer.....New York.
Schaeffer, William, piano manufacturer.....New York.
Schuberth, E., & Co., publishers and importers of sheet music.....New York.
Smith American Organ Co., organ manufacturers.....Boston.
Sohmer & Co., piano manufacturers.....New York.
Steck, G., & Co., piano manufacturers.....New York.
Steinway & Sons, piano manufacturers.....New York.
Sterling Organ Co., organ manufacturers.....Derby, Conn.
Strauch Brothers, action manufacturers.....New York.
Stultz & Bauer, piano manufacturers.....New York.
Taber Organ Co., organ manufacturers.....Worcester.
Waters, Horace, & Co., piano manufacturers.....New York.
Wilcox & White Organ Co., organ manufacturers.....Meriden, Conn.
Woodward & Brown, piano manufacturers.....Boston.
Vose & Sons, piano manufacturers.....Boston.
Zoebis, C. A., & Sons, importers of musical instruments and merchandise.....New York.

In addition to this list, we also carry a number of miscellaneous advertisements and cards of professional musicians.

THE TRADE LOUNGER.

BIG thing this—I speak of this issue of the MUSICAL COURIER. The trade has confidence in this paper, and knows that it has been and will be conducted on principles consistent with honesty and integrity, in addition to journalistic ability and energy. The time has come when the trade needs a competent mouthpiece—some journal that represents its interests fearlessly and with ability. ****

As I once said to Mr. Woodford, of the Loring & Blake Organ Company, Worcester, Mass., "Solid rosewood moldings are played out." And so they are. The trade is tired of reading articles in musical journals in reference to musical instruments and music, written by men who know nothing at all about the subjects they have the impudence to discuss. Of course, they and their journals are ridiculed by every man who pays any attention to the matter. ****

But when that good-natured gentleman wrote about the solid rosewood moldings, it did not hurt the firm that used them. You see? It did not injure that house to use them. The firm might have made money by veneering every little piece of molding. Don't you see? Why not veneer all the little pieces? It would cost so much less than putting on the "solid" rosewood molding. There is nothing like writing about a subject you know nothing about. ****

"Why," said a manufacturer to me the other day, "you need not spend any time in writing about my instruments. Just do like most of the others; take my catalogue and reprint parts of it; or take some other maker's catalogue and simply put my name in the place of his name. Why, that is the way the most of these journalists do. You do not know how to run a musical paper. You use too much time, ink and paper. Take the catalogue, or I will write something myself." I modestly declined, and subsequently the manufacturer congratulated me. ****

His remarks represent the true condition of affairs. Most of the articles in the papers he refers to are catalogue extracts, or something written by the various firms, with not a word or a sentence changed. ****

The trade has naturally lost its confidence in these papers. But enough of this. The situation at the present time is apparent, and when facts stare people in the face argument ceases. An issue of a musical journal like this has never before been presented to the trade or the musical world. Merit tells every time. ****

I went around personally to see most of the gentlemen of the trade who have made use of this extra issue. I have been obliged to neglect many houses, and humbly apologize, but I trench myself behind the old German adage, "One cannot go to two weddings with one head only." I could only see a certain number of persons in a given time, especially when that time was limited. But I will give all the neglected ones a chance the next time. ****

"Why should I advertise in this special issue?" said one. "Well," said I, "I have no particular argument to present to you. But, look here at this list; you are in the very

best of company." "Oh," said he, "if such houses are in that issue, put in my special advertisement." I think myself it is pretty good company. A kind of symposium of the trade; a kind of love-feast; all joining hands in a good cause. ****

It will all come back to them. What I always maintain is this: The agent, the dealer, should be encouraged by the manufacturer. Not alone should the manufacturer seek to acquire new trade, open up new commercial channels, but he should also strengthen the position of his agents and dealers. ****

If an agent can show that the instruments he sells are properly indorsed by a trustworthy, authoritative musical journal, he has paved the way to a sale. And a sale is what the dealer is always seeking. ****

This reminds me of a peculiar incident that happened to a piano dealer from the West, who was here last summer, and among other points of interest was anxious to see our beautiful bay. He expressed his desire, and was shortly after invited to join a yachting party. When they got to the lower bay a violent storm overtook them and drove the yacht to sea. ****

Soon the storm increased in fury and the yacht was at the mercy of the waves. Pleasure-seekers and crew were demoralized, and our Western piano man suddenly fainted on deck. Most of the others were down-stairs saying prayers. The yacht was by this time far out at sea. A sailor, who had maintained his self-control, noticing another vessel in distance, suddenly cried out in stentorian tones, "A sail! A sail!" ****

With this the Western piano man jumped up, rubbed his eyes and said, "What, a sale, a sale? where's my catalogue!" ****

The above story is true. I was not present when it happened, for I never go on strange yachts, and could not go yachting last summer because my new yacht was not finished yet—in fact, it will not be for some time. ****

Had I been engaged in selling the notes of any of my friends in the piano business, who together with me wanted to raise money even at as low a rate, as, say 20 per cent. a month discount, I might have used that money to finish my yacht. But I am only engaged in a legitimate journalistic pursuit. The only notes I want are those due to me for legitimate contracts, and not for any speculative purposes or yacht building, or concert enterprises, or dramatic ventures, or any other extraneous purposes. ****

I cannot understand why a piano manufacturer who claims to be busy, and who also claims to be making money in his business, should be on the "raise," or should give checks dated ahead. Once in a while the largest houses get short but to be constantly overdrawing the bank account, or giving notes to get money, or to sell pianos at ruinous prices to get hold of cash, is not an overpowering evidence of prosperity. And yet some journalists call men who do that "wonderfully successful workers." Maybe they are, for all we know, but so far it does not seem to be very successful work. ****

After Kunkel's little Western sheet music circular and the *Art Journal* published in a garret on Union Square and Freund's decaying weekly, have asked the question: "Where are the Hebrew children," I think now, in view of this issue, the editors of this paper can say: "Here we are." These three editors after looking at this issue of the MUSICAL COURIER remind me most vividly of that well-known picture entitled "When will we three meet again?" ****

The only question is, which two are the asses and which one is in doubt about it. I am sure, all three of them made asses of themselves in asking so small, so trifling and so insipid a question. ****

The *Art Journal*, being a scissors-sheet, of course, copied it from Kunkel's sheet-music circular. That was perfectly natural. Nothing original ever starts in a skull containing no brains. But I was surprised to see Freund utilizing the matter, as he and his brother are about the worst specimen of Hebrew children I have ever seen skirmishing around. ****

By the way, Freund and Weber have been in animated confabs very frequently since the *exposé* took place, and from the many bits of information that reach me I am impelled to believe that a "scheme" is again hatching. Higgins is in the way, and Freund is determined to have him thrown overboard. I think that Freund's bitter personal attack on Mr. Higgins was an outrage, as dastardly as any that was ever perpetrated by a man who had the opportunity to use his pen. The evening before

(Continued on page 28.)

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Which we have just purchased is most thoroughly adapted to our wants. Located on high ground on West Fifth street, in South Boston, it has a land frontage of 236 feet. The factory is fitted up with a large Steam Engine, three Fifty-horse Boilers, Steam Elevator, Dry-Houses, and, in fact, with all the modern conveniences for the manufacture of our Pianos. Our new Factory, which we contemplate building for our action and finishing work, will be one of the most extensive and complete Piano factories ever erected, and in design similar to that represented in accompanying cut, and when completed will give us facilities for not less than sixty Pianos per week with which to meet the constantly increasing demand for our Pianos.

MACHINERY.

By the aid of a new steam engine, and a full complement of sawing, planing and other machines which we have just introduced into our manufactory, we are hoping to facilitate the manufacture of our Pianos so that we shall be able not only more promptly to fill our constantly increasing orders, but also to keep at least a tolerably fair sample of our instruments on hand for our warerooms. This we have never yet been able to do, much to our own detriment, as well as to the disappointment of our numerous friends and patrons who have honored us with their orders.

MATERIALS.

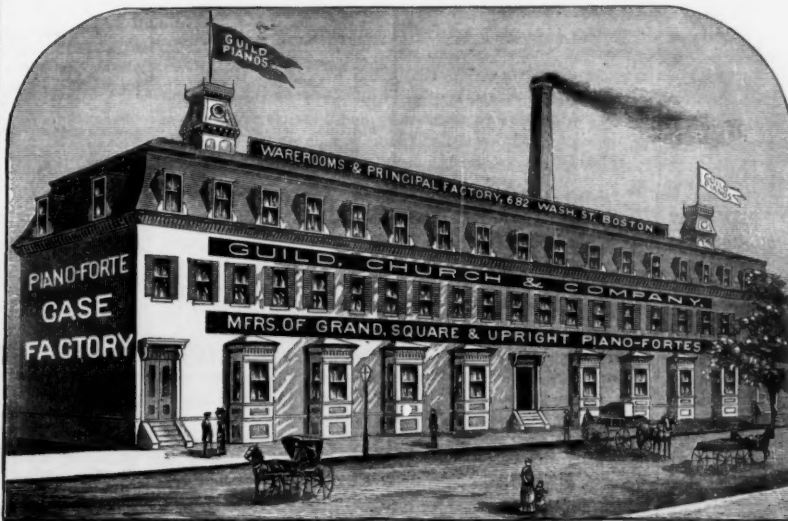
Believing in the remark of a shrewd observer of men and things, who said, "Show me the stock of a manufacturer, and I will tell you the quality of his wares," we devote the closest attention to this item of our business, knowing that consummate skill, even, is no offset to poor stock. Accordingly, after carefully selecting the lumber for our cases, it is piled out of doors, under cover simply, for many months. It is then subjected for several weeks, in our "dry room," to a temperature of 150° by day and night, after which, and not till then, it is worked into the various forms requisite. By combining peculiar kinds of hard and soft woods, at certain angles of the grain to each other, glueing them together in a heated state, and immediately subjecting them to a heavy pressure in a powerful screw press, we obtain, we believe, the firmest, and at the same time lightest, case frames.



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For our "Sounding Boards," we use nothing but selected Spruce, and of this we reject fully 20 per cent. in order to obtain that degree of compactness in the fibre of the wood essential to the full, round tone for which our instruments are so justly celebrated. The preparation of the lumber for this feature of our work is peculiar, requiring to be sawed in such a manner as to leave the alternate layers of the wood vertical to each other.

CASES.

After bestowing the strictest care upon the structure and material of our cases, consistency alone requires that they should, as far as possible, be made to retain their perfection, and therefore we cover and fill them in the most thorough manner with from five to six coats of the best varnish, to guard against that most unsightly defect called "checking;" and more perfectly to secure this, we wish to say that we use the very best veneers, which are laid at right angles with the wood of the case. Our cases are finally taken to the "flowing-room," where they receive the last coating of the finest varnish, and are then polished to the smoothness and gloss of the mirror.

STRINGING DEPARTMENT.

After the sounding boards are put in and the iron frame attached, the process of "stringing" is also attended to here, in which the most particular attention is given to the manner of adjusting the pins to which the strings are attached, and also of attaching the strings themselves. We mean by this, that we give to each pin a firm and uniform bearing in the pin-block, so that while the pin readily yields to the proper pressure of the tuning hammer, it will not require 25 pounds pressure to turn one, and the next one yielding to half that; and also, that the strings shall be so laid as to avoid giving out "false tones," making it an absolute impossibility ever to perfectly tune them. We claim also by our method of stringing and tuning, that our Pianos will retain their pitch and keep in tune longest.

FINISHING DEPARTMENT.

The finishers now take hold of the instrument, and under their manipulations all the mechanism of the keys, and hammers, and dampers are adjusted, requiring great skill and experience on the part of the workman. This part of the work is too elaborate for a full description. Suffice it to say, that to secure the best possible conditions of faithfulness here, our workman are organized into "finishers" and "regulators"—the latter receiving the action-work from the finishers, and thoroughly proving it in detail, and then "voicing" the Piano, as it is called—in other words modifying the quality of the tone of the instrument to suit the various tastes of our purchasers.

TUNING.

The tuner now goes over it for the last time, and when he leaves it, the polisher fits it for the wareroom or drawing-room, and it is done.

GUILD, CHURCH & CO.,

No. 682 Washington Street,
BOSTON, MASS., U. S. A.

THE "SYMPHONY"

WILCOX & WHITE ORGAN COMP'Y, MERIDEN, CONN.

(WHAT ORGANISTS AND DEALERS SAY:)

I must congratulate you on your remarkable success with the "*Symphony*." The tone is far superior to anything I have heretofore met with in reed organs. It has great *variety* as well as great *power*, and cannot fail to recommend itself to musical ears.

Truly yours,

R. DENTON, Organist.

January 13, 1883.

With DENTON & COTTIER, Dealers, Buffalo, N. Y.

THOS. A. SHEPARD, Organist and Director of Music at Trinity Church, New Haven, Conn., says, April 3, 1883: "The '*Symphony*' Organ is truly a wonder. The power and variety of combinations are such as to enable one to produce effects hitherto unknown in any but *Pipe* organs, and approach nearer that instrument than anything I have ever seen."

TOTALLY UNLIKE ANY
OTHER INSTRUMENT
EVER PRODUCED.

Seventy-five other
new and popular styles
of Organs now ready for
the trade.

Thirty-five years' ex-
perience of our Mr. White,
Sr., enables us to pro-
duce tones and effects not
to be found in any other
instruments.

COMPARISON SOLICITED.

The incredulous are
invited to examine.



Illustration of the "SYMPHONY."

TOTALLY UNLIKE ANY
OTHER INSTRUMENT
EVER PRODUCED.

The "SYMPHONY" is
equal in *power*, *variety*,
and carrying qualities to
a Pipe Organ, costing
about one thousand dol-
lars, and it is operated
as easily as the ordinary
Parlor Organ.

COMPARISON SOLICITED.

Other beautiful and
complete styles.

EDMUND CLUETT, of CLUETT & SONS,
Dealers in Organs and Pianos, Troy, N. Y.,
says, February 24, 1883: "The '*Sym-
phony*' is truly a wonderful instrument.
Send one to each of our Troy and Al-
bany Stores as soon as possible."

Wilcox & White Organ Company:

GENTLEMEN—With an experience of twenty-eight years in handling the standard organs of the country, I am compelled in justice to say that the "*Symphony*" made by your Company, is the most perfect and complete in all the important features that I have ever met, and you will allow me to congratulate you upon its complete success.

I. C. Woods, Manager of Loomis' Temple of Music, at Meriden, Conn.

ROME, N. Y., April 11, 1883.

Wilcox & White Organ Company:

GENTLEMEN—The "*Symphony*" has arrived, and I can cheerfully say I never heard its equal. All who have heard it express the same opinion. Hoping you may live to reap the reward of your labor, I am,

Yours truly, W. J. LASHER.

(A POSTAL CARD WILL GET OUR NEW AND COMPLETE CATALOGUE. SEND FOR IT.)

WILCOX & WHITE ORGAN COMPANY, MERIDEN, CONN.

Swick's Willing but Kantner Isn't.

READING ORGAN FACTORY.

424-432 Washington Street,

F. J. KANTNER, Proprietor.

OFFICE AND WAREHOUSES, PENN STREET, 1
READING, Pa., June 25, 1883.*Editors Musical Courier:*

OWING to a pressure of business, I have for some time been denied the pleasure of carefully reading your excellent journal, published in our interest, and was consequently unconscious of the fact that a notice had appeared in it in which my name figured in a manner which might be wrongfully construed, until my attention was drawn to it by other parties. In your edition of the 20th inst. I notice an item in your "Trade Notes" column, saying I had purchased the "organ business" of John J. Swick, of Paterson, N. J. I consider it my duty to contradict this statement. I never knew Swick had an "organ business," and if I had, I have too much to do to fill orders for my own organ to make it possible to add any more, real or fictitious.

I do not even know Mr. Swick personally, never having met him in my life. I had some business correspondence with him, as I have with thousands in the country; have sold him one organ; received numerous proposals, which I refused; and finally ceased to answer at all. This is the extent of our business relations.

The "Reading organ" has a reputation that needs no bolstering. It stands on its own merits, and the increasing demand for it excludes any probability of change or addition. Overtures were made by Mr. Swick, which accompanying letters of his (which you can use if you think proper), will show, but they were treated with silence.

Not to trespass upon your time and space, suffice it to say, that I never purchased Mr. Swick's "Organ business," if he has any; did not need it; and would not have known what to do with it if it was worth any thing, as my own business scarcely enables me to fill orders as fast as they come in from all parts of the country.

Thanking you for your courtesy in giving me this space in your columns for such a ridiculous case, I wish your excellent paper the success it merits, and remain, yours respectfully,

F. J. KANTNER,

Manufacturer Reading Organ.

Here is Mr. Swick's letter verbatim:

JOHN J. SWICK,

MANUFACTURER OF FIRST-CLASS PARLOR AND CHAPEL
ORGANS.

Factory, West Washington, N. J.

(The Swick Organ Leads and Never Follows.)

Friend Kantner:

PATERSON, N. J., June 18th.

YOUR Very Highly Esteemed letter and Postale of late date came duly to hand, & Read with Pleasure. I will first say I understood in one of your Former letters that you would stencle my name, is the Reason I opened corospondence with you.

Now I trust you will see it to your Interest to do so & I think I am also doing you a Kindness, for I have done considerable Advertising, and Built up quite a name for the Swick Organs as well as a pretty good trade of corse my Whole Sale trade with Dealers has Slacked off, owing to the inability of my filling orders. I wrote my Agents, that when I got prepared to fill orders again I would notify them. I had a trade I could depend upon of from 20 to 28 organs per Month. Now I Purposed to let you Build all the Swick organs and I fill the orders, for them, if your organs Suited me, and they do and your Style of Business also, I have parties who depend upon my name on an organ, as I have some splendid organs out, which is a Standing Advertisement for me, and I am compelled to fill most of my organ sales with Swick organs. Now I will make you another Proposition, which certainly had ought to meet with your Hearty Approval. I will take the State Agency of N. J. for the Swick & Reading organ, and I will sell out my name to you & stencle for Organs, then the Name is yours solely, and I will Refer all the Dealers to you for Swick Organs and you can allow me a small Commission on all Sales of Swick Organs, and I am getting out 20,000 piano Circulars for the trade, which I shall mail to all the Dealers, going directly through Boyds Musical Directory, and will Advertise the Swick organ on this Circular and Bring the trade Direct to you for all the Swick Organs outside of my own State from Dealers, trusting to your Honesty to act Squarely and Honorably with me, for a consideration of say \$2 on each organ (that will be a small commission), and you see you have no Risk or Expencc on you for this trade. No trade no Expencc and if you should sell 30 Swick organs per month, all I want is \$2 on an organ sale, and trust the sales dirict to you. I inclose you a full Bill of Sale of my stincle and name Swick Organ. So you see you do not stencle them for eny one. the name belongs to you, and when Inserting Advertisements in the Trade Journals, say manufacturer of the Reading & also the Swick Organ, and you will pick up some of my old trade that I may not Reach myself, and eny Sales in Pianos, Refer them to me please from the trade, as I Sell *Extremely low for cash*. Now, dont you think Friend Kantner, this is a good chance for you too. *I think so*. I think we will be able to do a good Business together and take Pleasure in the same, and I don't see why we can't. You may ship care of, But *By all means* besure and ship me 2 styles 14. Same as the last one so I get them this week, for if you don't I will have to fill the orders with other organs, as I have the 2 sales sure, and am afraid I will loose them if I dont fill them this week. So under all circumstances, Be Sure and Send me those 2 organs they are time soles But that makes me to aference to you for I will Remitt you \$100, 10 days after Receipt of Organs. You see you need not wait 30 days on these 2 sales. But on Case 9, most likely you will have to wait 30 days. I will see how it takes. You Wrote me the 2 organs would be shipped tuesday and I told Both Parties that I would Deliver them to them Friday Sure, So don't Disappoint me. I can get 3 organs Same Action and fine looking Case from Washington in 2 days notice at \$47 each on 30 days. But when I start with one man and like him, I like to do my whole Business with him. Now I want these 2 organs this week and

one style 14 next week, the 9 & next weeks No. 14 I want on 30 days. the 2 shipped this week I will pay Cash for, for they are Both Sold, when they arrive. I will Expect them with out fail, wishing you the Best of success through life and a Happy death in Christ. I Remain yours Very Resp John J. Swick.

BILL OF SALE.

PATERSON, N. J., June 16, 1883.

This is to Cirtf that I have this day Sold and Transferred my organ Business, Trad. stencle (Swick organ) and Good will to J. F. Kantner Esq of Reading, Pa., for a certain Consideration now in hands, which I Hereby acknowledge the Receipt in full of all Demands.

Signed

JOHN J. SWICK

Paterson N. J.,

June 18 1883.

TO THE TRADE.**HIGHLY IMPORTANT.**

WE have secured the agency for America of the "International Directory of the Music Trade," published in Leipsic, Germany, by Paul de Wit. This book is of great value to the trade, as it contains a complete list of all the manufacturers and dealers in all branches of the music trades in the following foreign countries: Germany, Austro-Hungary, Switzerland, Denmark, Norway and Sweden, Roumania, Turkey, Russia, Great Britain, Italy, Holland, Belgium, Luxemburg, France, Spain, Portugal, Greece, West Indies, Central and South America, Australia, Africa and Asia. It also contains other valuable matter, as, for instance, the technical terms in English, French and German, used in the construction and application of all kinds of musical instruments. Price \$5. Orders now received. The book will be distributed to purchasers as soon as received from Europe. Address,

BLUMENBERG & FLOERSHEIM,

Editors and Proprietors MUSICAL COURIER,

Sole American agents. 25 East Fourteenth street, New York.

In Town Recently.

[SPECIALLY COMPILED FOR THE MUSICAL COURIER.]

John M. Hale, Belpre, Ohio.

A. Bristol, Fulton, N. Y.

J. H. Thomas, Catskill, N. Y.

R. W. Blake, Derby, Conn.

O. Hawkins, Derby, Conn.

Mr. Brown (Adair & Brown), Peoria, Ill.

W. I. Brownell, Akron, Ohio.

M. Michaelis, Hoboken, N. J.

J. Lloyd, Jr., Red Bank, N. J.

A. R. Bacon, Wilkesbarre, Pa.



THE REED-PIPE CLARIONA

IS AN AUTOMATIC MUSICAL INSTRUMENT, possessing REMARKABLE qualities.

It is guaranteed to have at least four times the power and volume of tone of any other small automatic instrument, and has the carrying quality of a large pipe organ; not a mere toy, but A GENUINE MUSICAL INSTRUMENT, quite unlike anything heretofore put on the market; infinitely better in quality, and at A REASONABLE PRICE. All the music is in rolls, on NEAT SPOOLS, as cheap as the ordinary loose and inconvenient sheet sold with other instruments. For Wholesale Price List address

RETAIL PRICE
Only \$8.

M. GALLY,
25 East 14th St., New York.

EMERSON PIANO CO.

"THE BEST IS NONE TOO GOOD."

WHAT WE RECOMMEND WILL RECOMMEND ITSELF.

WAREROOM, 159 TREMONT STREET, BOSTON, MASS.

C. C. BRIGGS & CO.,

— MANUFACTURERS OF —

Upright and Square Pianofortes,

Agents Wanted

FOR THE

Sale of our Pianos
West and
South.

Send for Price List.



Agents Wanted

FOR THE

Sale of our Pianos
West and
South.

Send for Price List.

BEST MATERIALS, FINEST TONE, LATEST DESIGNS,

— AND —

First-class Workmanship.

THE SUCCESS OF THE "BRIGGS" PIANO HAS
BEEN UNPRECEDENTED.

No. 1125 WASHINGTON STREET,
BOSTON, MASS.

Reciprocity and its Value.

A DEBATE has within the last few days been raised in the House of Lords concerning the condition of the country, and it appears that, at least in the opinion of the ultra wing of the Conservative section, protection, or, as it is at present called, "reciprocity," may before long be a party cry. It remains to be seen how far such a cry would influence the musical instrument trade.

With regard to reed organs, we believe that any large import duty would probably be stoutly resisted by the trade. The price of American organs is so low that an *ad valorem* duty would hardly be worth the trouble of collection. A specific duty of so much per organ would, of course, add so much per instrument to the price without very much advancing native industries. For some reason or other American organs have attained so firm a footing in our markets, that it will be difficult to upset it. The American organ trade has almost entirely killed the once heavy trade in French harmoniums. A few of the French makers have become bankrupt, others have, after selling off their stock at low prices, retired from business. But the fact remains that the American and Canadian organ trade continues, like the stag in Landseer's picture, the monarch of the forest.

But in any question of protection, or, to put it in its official word, "reciprocity," the German and Belgian and French element must necessarily come in. Germany exports to this country pianos in large numbers, America sends vast quantities of reed organs, while Germany, France, and Belgium send brass, stringed instruments, and articles of various sorts. Any customs duty would therefore, unless it were placed on a proper basis, seriously affect all foreign goods.

We take it for granted that the first fruits of "reciprocity," or protection, or whatever it may be called, would be in the direction of luxuries, and that musical instruments certainly would not escape. It is, therefore, advisable that when the rush comes the torrent should be guided if it cannot be suppressed.

It is, we believe, the general and universal wish that any duty which might, in certain extreme circumstances, be imposed should be specific, and not *pro rata*; that is to say, no attempt should be made to question the bill of lading. So far as pianos are concerned, Germany is the largest importer of such things here. Messrs. Steinway & Sons send a large number of pianos to this market; but, with the exception of Steinways, no single American maker has gained a footing here. Steinways have a name, while the rest of the *ditto* *minores* (perhaps because they believe the relative merits of their pianos will not justify the cost of pushing them), have not hitherto been adequately represented here, and are, consequently, almost unknown in Great Britain.

Neither America nor Germany would, therefore, be likely to greatly object to a small tribute, were a duty on imported luxuries to become necessary. England is at present the only country in the whole world where no duty is charged upon musical instruments. If a trifling specific duty were charged upon German and American pianos, but little objection would probably be raised, and the result might increase the receipts of the national exchequer, supposing *bond fide* foreign makers had something in exchange.

But the government would, of course, then have its duties. It would necessarily have to protect the legitimate trade against "bogus" instruments. For instance, advertisements are still issued about a "Strauss & Weimar" Berlin piano. The advertiser announces "Strauss & Weimar, Berlin, pianoforte manufacturers," &c. The police of Berlin have officially declared that no such firm as "Strauss & Weimar" or "Strauss & Wiemar" exists in Berlin.

If, therefore, a duty were imposed, the *bond fide* manufacturers would, of course, insist that the bogus pianos should be stopped at the custom-house. There are other pianos, purporting to come from Switzerland and elsewhere, which the imposition of a small customs duty might effectually expose.

In any case the foreign trade would have little to fear from the imposition of a small specific duty with proper safeguards. In the first place, the better class of instruments would stand a chance here against the intolerable rubbish imported from Thuringia and elsewhere; and, in the second place, the bogus goods would be eliminated, and those who trade under false German and American names would, of course, be stopped at the custom-house. But unless some guarantee were offered against the introduction of bogus instruments, any idea of a duty on foreign instruments would be opposed not only by foreign manufacturers, but by the large majority of dealers and other English buyers.

We believe that the present agitation in favor of fair trade or reciprocity will prove nugatory. But although we are no politicians and have no political bias one way or the other, the signs of the times show an impending battle upon the side of either Liberals or Conservatives in favor of a small tax on imported articles of luxury. The foreign trade would, therefore, do well to be on their guard. They have little to fear from a trifling duty; but it must be a specific and not an *ad valorem* duty, in order to secure to our markets the best and soundest goods. A small specific duty would probably put a permanent stop to the speculative foreign instruments with which the British and colonial markets bid fair to be flooded. —The London and Provincial Music Trades Review.

How a Southern House Advertises.

HGTLMCQ.FXJ.D.SFENO.

Which, being translated, means that the advertisement below will be published but once, and therefore must be read now or never. It's a good advertisement, concocted spontaneously and on sound business principles. It will pay you to read it. If it don't, you may call on us and we will refund the money.

STAND FROM UNDER.

PIANOS COMING DOWN.

SPLENDID WEATHER FOR EARTHQUAKES.

Trouble ahead. Something must be done, or down comes our house on our heads. Pianos up stairs, Pianos down stairs, Pianos in the cellar, Pianos in the garret, Pianos on every one of our eight large floors. Pianos on the brain. Pianos so thick that we have to crawl under them to get anywhere on our premises. It's a perfect Piano jam, a Brooklyn Bridge crush, and if a stray earthquake should happen along we would be capsized, sure as fate. We can't take the risk, and must clear the floors at some rate.

What will it profit a man if he gains all the pianos in the world and loses the whole top of his head when the floor breaks?

NOW LET'S TALK ABOUT THE MATTER CALMLY.

The really true facts are that we have now on hand an even 107 more Pianos than we want or have room for. Pianos from rent are coming in daily. New stock is weekly received, and we are actually boiling over with piano. To carry these pianos over until next renting season is out of the question. They must move to make room for new stock. To clear them out quick we announce a

GRAND CLEARING OUT SALE!

For sixty days only, at lowest prices and easiest terms ever heard of.

SOMETHING ABOUT THESE 107 PIANOS!

These 107 Pianos are all either new or nearly so. Many have been used only one to three months. Some have been rented. Some have come in from our agencies. Some have been warehouse sample instruments. Some are styles with which we are overstocked. Some are first-class, high-priced instruments. Some are low-priced, and some are medium price. Among them are the Chickering, Kranich & Bach, Mathusek, Ludden & Bates, Pease, Grovesteen, Arias and Southern Gem, in squares and uprights. All are practically as good as new, and will receive our usual six year guarantee. Professionals and others who wish to secure a fine instrument at an exceptionally low price will find this a rare opportunity. And see these wonderfully easy terms: \$25 cash payment and \$10 monthly until paid.

Who couldn't buy a piano on such everlasting long time? Special bargains to cash buyers, or for \$25 cash and balance in the fall. Any reasonable terms made. The pianos must be sold, and if we get half a price we shall be satisfied. It will pay anyone needing a piano to borrow the money from the bank and buy at this sale.

Call early or send for descriptive price list. Ask for special piano sale circular. Don't wait until all the bargains are gone.

LUDDEN & BATES' SOUTHERN MUSIC HOUSE,
142 and 144 Congress street, Savannah, Ga.

Richard Wagner.

TWO LETTERS FROM RICHARD WAGNER.

DURING the Grand Operatic Festival at Bayreuth in 1876, a number of new Grand pianos of the most celebrated European as well as of several American makers had been placed at Mr. Richard Wagner's disposal; among them a new Centennial Concert Grand piano made by "Steinway & Sons" of New York, which from its wonderful power, beauty and sympathetic quality far outshone all rival instruments, and which Mr. Richard Wagner at once chose for his own private use.

In the beginning of 1879, Mr. Wagner was requested by Mr. Theo. Steinway to send this piano to the Steinway Central European depot, in order to receive the latest invention, the "Tone Pulsator," patented July, 1878. On sending the Grand, Mr. Wagner writes as follows:

BAYREUTH, March 11th, 1879.

My dear Mr. Steinway:

I miss my Steinway Grand as one misses a beloved wife; it is wanting constantly, wanting everywhere. I no longer indulge in music since that Grand is gone, and trust its absence will not be too long protracted.

Very truly yours,

RICHARD WAGNER.

The following letter was written to Mr. Theodore Steinway by the great master shortly after the return of the Steinway Grand (now containing the Tone Pulsator) to his home:

BAYREUTH, April 11, 1879.

My dear Mr. Steinway:

Really, you ought personally to have witnessed the gratification which I experienced upon receiving back your magnificent Grand piano; you certainly would not have asked me to add another word.

I do indeed deem it humiliating for so many other branches of art, that this art of building pianofortes alone should so closely approach such undeniable ideal perfection. I know of nothing in Painting, Sculpture, Architecture, Literature and, unfortunately, also Music, which—since I have comprehension

of same—could compare with the masterly perfection reached in pianoforte building.

From your communication, however, I readily perceive with what enthusiastic love you seek to attain the incorporation of the most "spirituelle" tone into the piano which heretofore had only served as the exponent of actual musical sound. Our great Tone-Masters, when writing the grandest creations for the pianoforte, seem to have had a presentment of the ideal Grand Piano, as now attained by yourselves. A Beethoven Sonata, a Bach Chromatic Fantaisie can only be appreciated when rendered upon one of your pianofortes.

Although I do not possess the slightest dexterity in pianoforte playing, I delight in being able to do justice to your assumption of my inborn and cultivated sense of tone. For Sounds of such Beauty as those coming from my Steinway Grand flatter and coax the most agreeable Tune-pictures from my harmonic melodic senses.

In a word, "I find your Grand piano of wondrous beauty. It is a noble work of Art." And with a thousand thanks for this new attention, I delight in being able to call myself,

Your friend,

RICHARD WAGNER.

Augustus Baus & Co.

A GOOD many persons doubted the wisdom of Mr. Baus when he started the manufacture of pianos, but a recent test of an upright just finished at his factory convinced us that he knew what he was about, and that he and the gentleman associated with him understand not alone what kind of a piano is needed, but also understand how to produce the piano.

The upright we refer to had a broad and noble tone, exceptional singing qualities, the resonance being remarkable, and was in all details, including touch and finish, an instrument that could adorn the parlor of a musician.

The Baus factory is located at 528 West Forty-third street, and is 25 feet front by 60 feet deep. It contains four stories and a basement, the latter being for storage and drying purposes.

The first floor is used for case-making and wood-working purposes; the second for bellying and fly-finishing; the third for finishing, action and tone regulating, and the fourth for varnishing.

Messrs. Augustus Baus & Co. have already become well known throughout the trade, and if they maintain the same standard of quality in the manufacture of their pianos that we have observed in the upright mentioned above, there is no doubt that the success of the firm is assured.

The Munroe Organ Reed Company and the Clariona.

THE Munroe Organ Reed Company, of Worcester, Mass., has issued a beautiful view of its manufactory, which is being received, nicely framed, by the many customers and friends of the company. The business of this enterprising concern has so much increased during the past year that it has been necessary to increase the extent of its works, which now present an imposing appearance. The facilities of the manufactory are largely employed not only in the production of organ reeds, but of mechanical musical instruments. Up to the present year nearly all of the organettes and other similar instruments sold in the market were manufactured by this company. The entire facilities of this department are at present given to the manufacture of the automatic instrument of Prof. M. Gally, of 25 East Fourteenth street, New York city, whose inventions were deemed so far superior to anything else in this line, that the company willingly dropped all others to secure their manufacture. The "Clariona" is the principal small instrument, and thousands are being turned out with an increasing demand for greater numbers. The company is also manufacturing an automatic instrument for Mr. Gally similar in size to an ordinary cabinet organ, which is to be operated by a narrow music sheet having perforations only a little larger than the head of a pin, and producing not only the notes of the music, but giving automatically, the entire expression as perfectly as could be rendered by a first-class artist. These instruments will be announced by Mr. Gally as soon as a sufficient number are ready to supply the trade. Orders have already been received in advance for a large number of these instruments.

Exports and Imports—Port of New York.

Week Ending June 12, 1883.

EXPORTS.		
Hamburg	13 organs	\$840
"	1 piano	600
"	2 piano materials	225
Liverpool	1 organ	100
London	23 "	1,250
Glasgow	1 "	108
Australia	14 "	990
Mexico	8 pianos	2,400
Total		\$6,513

IMPORTS.		
Musical instruments, &c.	85 pkgs.	\$9,428

Week Ending June 20, 1883.

EXPORTS.		
London	4 sound boards	\$585
British Guiana	4 organs	240
Rotterdam	1 "	250
Glasgow	1 "	100
Liverpool	5 "	644
New Zealand	7 "	475
Venezuela	2 pianos	995
Christiania	4 organs	235
Japan	2 "	500
Hamburg	3 "	175
"	6 pianos	1,200
Total		\$5,399

IMPORTS.		
Musical instruments, &c.	134	\$12,093

THE OLD STANDARD MARTIN GUITARS THE ONLY RELIABLE

Manufactured by C. F. Martin & Co.

NO CONNECTION WITH ANY OTHER HOUSE OF THE SAME NAME.

For the last fifty years the MARTIN GUITARS were and are still the only reliable instruments used by all first-class Professors and Amateurs throughout the country. They enjoy a world-wide reputation, and testimonials could be added from the best Solo players ever known, such as

Madame De GONI
Mr. J. P. COUPA,

Mr. WM. SCHUBERT,
Mr. FERRARE,

Mr. S. DE LA COVA,
Mr. CHAS. DE JANON,

Mr. H. WORRELL,
Mr. N. W. GOULD,

Mr. N. J. LEPKOWSKI,
and many others.

but deem it unnecessary to do so, as the public is well aware of the superior merits of the Martin Guitars. Parties have in vain tried to imitate them not only here in the United States, but also in Europe. They still stand this day without a rival, notwithstanding all attempts to puff up inferior and unreliable guitars.

Depot at C. A. ZOEBSCH & SONS, 46 Maiden Lane, New York.

Importers of all kinds of MUSICAL INSTRUMENTS, STRINGS, etc., etc., etc.

"BRIGGS" PIANOS.

THE BRIGGS PIANOS are manufactured in the most thorough manner, and are offered at as Low Prices as will insure a really good instrument. All our Pianos are fully warranted for five years.

C. C. BRIGGS & CO.

Warerooms and Factory,

1125 Washington Street, Boston, Mass.

New York Warerooms: 26 W. 23d Street.

Grand Conservatory of Music

OF THE CITY OF NEW YORK.

46 West Twenty-third St., 46

(Between Fifth and Sixth Avenues.)

ERNST EBERHARD, Director.

Instruction in all branches of vocal and instrumental music as a science and as an art, by the most eminent masters and professors of the land, at moderate terms. Send for Annual Report.

J. H. & C. S. ODELL,

MANUFACTURERS OF

Church and Chapel

ORGANS

of every description, with all modern improvements, including their Celebrated Patent Pneumatic Composition Movement between Manuals and Pneumatic Tubular Action.

407 & 409 West Forty-second Street,
NEAR NINTH AVENUE, NEW YORK.

DYER & HUGHES,
FOXGROFT, ME.

MANUFACTURERS OF

FIRST-CLASS

ORGANS

—AND—

ORGAN CASES,

For the Trade only.
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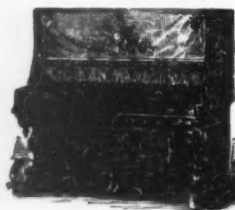
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